

NOVEMBER 30, 1910

PRICE TEN CENTS

THE
NEW
YORK

DRAMATIC MIRROR



Mitchell, N. Y.

PAVLOWA



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THE THUNDERBOLT



White, N. Y.
Mr. PREEDY AND THE COUNTESS



MARGUERITE CLARK



White, N. Y.

THE GAMBLERS

The New York Dramatic Mirror

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A Word as to Business

A CLOSE PERUSAL of the comprehensive reports of THE MIRROR from all parts of the country will disclose the fact that theatrical business on the whole is very good.

In the Eastern region, and especially in what may be called rural New England, there has been complaint of poor business, though even in that territory the better offerings—plays notably successful elsewhere, and players who command a following—bring satisfying receipts. Boston, the hub of New England, has shown several long runs thus far this season, and has welcomed many attractions that have played there for the conventional period. Its indorsement of plays and players is potent, also, to a large part of New England, for in that territory it represents a more or less infallible opinion with New York notions as to plays and players of secondary moment.

In the Middle West attractions of merit have been playing to large business, and the rest of the season promises to be equally favorable in this territory. The same story comes from the Northwest, where bumper crops have provided surplus money, of which the theatre will get its share. The Pacific Coast and contiguous territory was more or less uncertain earlier in the season, but a solution of its problem of amusement supply augurs for excellent business for the right offerings from this time onward.

The banner region of the country seems to be the South, where very large business in most cases is steadily reported. This locality for several seasons has shown poor results, but this season promises to be the most prosperous in years. A great cotton crop—or a crop whose relation to the demand will mean higher prices—and growing industries, cause the change that is noted. With normal development, in fact, the South should figure from this time as one of the best amusement territories of the country.

In considering regions open to theatrical exploit, Canada, although in a sense "foreign"—for if it is neighborly in many senses it exacts what may be called penalties from managers of this country that would do business within its borders, in the form of taxes on theatrical stuffs—is developing an empire which will offer in the future, if it does not offer to-day, rich returns to wise theatrical management. The growth of the Dominion has not been fully realized by many in the amusement field here. Cities are springing up in the Canadian Northwest magically, backed by an immigration of the best class and wonderful natural resources, while the Eastern part of the Dominion shows new life and growth with every year. Canada, apart from its larger cities on the Eastern confines, has not in the past attracted serious theatrical attention. In fact, for years it was regarded as territory which, aside from its greater towns, might be exploited without due reference to future enterprise. To-day it is plain, however, that Canada offers rich returns to the best that the theatre of this country has to send, while it has no use for secondary or inferior drama or players. Canada studies standards with reference to London as well as New York. It welcomes London players of the better class with a fraternal spirit which it does not disclose to the better American actors, although it rewards the latter as well materially. Its standards of criticism, too, are more European than American, and it cannot be imposed upon. Upon these premises it affords a fine field, and it will steadily grow as a country that should enlist the serious attention of American management. It is not impertinent to suggest here, however, that Canada should make its customs laws as to theatrical property more in line with the wishes of its theatregoers and less arbitrary in operation, and thus encourage the managers on this side of the border, to whom it must for years yet look for the better part of the dramatic material that it desires.

A Great Opportunity

THE MAYOR OF BOSTON, JOHN F. FITZGERALD, is paying considerable attention to the theatre and other amusements. The breadth of his interest is shown in his recent declaration that if women did not take off their hats at the Boston Symphony concerts he would revoke the license of the hall where the concerts are given. There is still—thanks to woman's

habit of doing what she pleases—some question as to whether the license will be revoked.

More important, in a way, is Mayor FITZGERALD's idea—delivered something like an ultimatum—that Boston shall see plays of the better sort as soon as New York sees them. He thinks Boston is being ill-treated by producing managers. He saw in New York a year ago several plays that but now are becoming known in Boston. "This is one of the best cities in the country for performances, and I wonder that the public stands for this sort of thing," he says. "If we cannot get more of the original companies in the best plays when they are put on, let us have the best second companies that can be got together. We want the plays just as early as New York gets them, and it is about time that we let the managers know it."

Truly here is an admirable combination of civic pride and timely curiosity. But managers cannot make simultaneous productions of plays in New York and Boston, and hope to come out even by the operation, valuable as Boston's theatrical patronage may be. And Mayor FITZGERALD takes no account of the views of Boston's dramatic critics, who quite likely would damn a play beyond recovery—at least in New England—if it should be presented in that city by a number two company of any calibre.

There is one thing that Mayor FITZGERALD might busy himself about profitably to his public, and in justice to the theatre. Some of the very best plays now before the public cannot be performed in Boston because of the arbitrary and unreasonable law of Massachusetts against the appearance of children on the stage.

This law, which will be marveled at as a freak of modern legislation by future generations, just as the present generation marvels at the Blue Laws of Puritanism, should be repealed. And Mayor FITZGERALD should lead the campaign against it, for while it operates the artistic representation of many plays will be out of the question in that Commonwealth.

Remote, Yet Neighborly

THE MIRROR'S intelligence from Australia is to the effect that the island continent never has shown an interest in the drama like that which it shows to-day. With but few cities of a class that would seem to invite itinerant theatrical exploit, and those far apart, it still for years has made actors happy and managers rich—chiefly because management has been confined to a few persons who knew Australia and its possibilities, while actors have relied upon such management and reaped their share of profit.

Now there seems to be an expansion of opportunity and result. While old managers still work the Australian field knowingly and profitably, new managers are springing up and winning their way with the growth of the country. All sorts of amusements are booming, and the inevitable multiplication of motion-picture enterprises seems to have no discouraging effect upon the older lines of amusement, for Australia has a large public, when its population is considered, that wants the best that the stage can supply and is willing to pay for it.

An unexplained characteristic of Australia as an amusement field is its fondness for American plays and actors. London, with its human commerce in a way kindred to that of New York, constantly interchanging people with this metropolis, with social and commercial interests not absolutely foreign, and but a short week away, looks with a spirit very like that of sheer toleration upon American drama of the better sort and American actors who are the peers of its own. Australia, on the other hand, wedded to England in so much of sentiment, as it is in fact a part of the British Empire, and removed by half of the globe's circumference, still is more partial to American drama and American players—class being admitted—than it is to the dramatic imports from the fatherland.

There seems to be a fraternity of spirit, social conduct and enterprise in which Australia and America are more alike than Australia and England. This dramatic sympathy appears to prove it. And geographically, remote as Australia is, it will probably one day be a great country for American theatrical enterprise at first hand. All that is needed for such a realization is quicker transit—and a few more stopping places between.

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The Usher



In a report on the fine arts, by Paul Goncourt, deputy, a plan for a traveling theatre in France was recently disclosed.

The idea originated with Firmin Gernier, who will direct the performances, it is said. As in the days of Molière, performances will be given wherever the location seems favorable, but instead of the chariots and horses of the old time there will be a train of eight automobiles drawing twenty or more cars. The theatre carried, to be erected and dismantled at every stop, will seat 1,500 persons, and all the latest scenic and other accessories will be used.

"Local and provincial theatres usually are insufficient for fine dramatic productions," says M. Gernier. "Moreover, many communities have no theatres. The whole idea is based on decentralization and the wish to carry culture to the provinces. I intend to give the classics and the best modern plays. When I arrive in a town I will put up a tent with a stage, boxes, orchestra seats, drops, wings, scenery—everything complete, including a central lighting and heating plant. Thanks to a new system, the lighting will be as good as in the best theatres.

"Special new scenery will be prepared for every play. There will be twenty actors, directed by myself, and I will employ forty machinists. We will sell seats at from 20 cents to 60 cents apiece, and will spare no pains to make the productions perfect in every way. We shall remain on the road until November. We cannot travel fast—perhaps only six miles an hour—but we at least shall travel surely. We expect great success."

Distinguished as the German stage is for artistic work, its actors apparently are in poorer circumstances than those of any English-speaking country.

A recent report as to their condition shows that some 8,000 of them earn on an average no more than \$150 a year. The highest salary paid is stated to be

\$3,750 a year, a sum from which many an American leading man or woman would turn with contempt.

Moreover, German actors are in many other particulars worse off than their English-speaking fellows. Out of their comparatively meagre salaries they must themselves pay their traveling expenses, as well as wardrobe and agents' commissions, while a German actor well placed is expected also to buy tickets for his friends to assist the business of the management.

Of course, living expenses are very low in Germany, compared with this country, but such expenses do not by any means represent anything like the difference in income, while the number of German players unemployed, it is said, is as great, comparatively, as the number of idle here.

Ticket-speculating is less popular in some of the smaller cities than it is in New York.

It is not really popular in this city, although it is a profitable vocation, if it can be dignified by such a designation. Circumstances rather than public desire control here.

In New Haven, for instance, a speculator ran up against a series of incidents the other day that proved the unpopularity of his kind in that city.

He was offering at a high rate tickets to a theatre on the night of the Yale-Harvard football game, depending upon the excitement of the moment and the hilarious and careless mood of so many on such an occasion for large returns.

But he was violating a city ordinance, was forthwith arrested, and in the City Court was fined \$170. To this was added \$12.50 costs—a somewhat expensive experiment on the whole.

It is safe to assume that New Haven will not hereafter hear the raucous voice of the ticket speculator, or witness his characteristic activity.

It is rumored that the business of a millinery shop fashionably located in New York has been bought by a prominent theatrical firm, who will continue it under its original name and style, using it incidentally as a base for their own needs in costuming.

This points newly the costly attention paid nowadays to the dressing of drama. Costuming, in fact, has become such a feature of the play that some managerial firms exclusively employ experts to design and see to the making of gowns which adorn actresses and give an element of special interest to women playgoers. And it is no slight task to so blend the colors of costume in a production that the effect pleases the artistic eye.

More and more notably, too, has there developed a school of criticism of clothing on the stage for the benefit of many readers who are peculiarly interested in this phase of stage show. In fact, the fashions in clothing start upon the stage to a great extent these days, and thus there is a special vocation for those who write upon the modes with the theatre as the scene.

Two young men of Toronto visited a local theatre and created a disturbance about their seats. They were ejected and claimed to have suffered injury in the operation. They brought suit against the theatre management, each claiming \$5,000 damages for wrongful ejection.

When the case came to trial, before Justice Teetzel, he dismissed the action and read the young men a lesson.

It was disgraceful, he said, that young Canadians such as the plaintiffs should not have more sense than to go to a theatre and create a disturbance. They were guests, and should have gone to the management had there been any cause for complaint.

Too many persons imagine that the purchase of tickets to a theatre gives them a general commission to act as they would not act elsewhere. An occasional legal decision will clear the air as to the respective rights of managers and patrons.

A more or less veracious Chicago newspaper recently published an entertaining story of the ceremonious arrival in that city of a popular comic opera prima donna.

A special car was the conveyance, and it was said that orders to shut off escaping steam in neighboring locomotives were given. The *entourage* was said to include six valets, gayly uniformed, and drilled to attendance with military precision; four French maids, a business manager, one of whose duties it was to carry a pet dog; a private secretary, and other attendants and dependents.

What young man or woman viewing such a retinue could fail to have a sudden ambition for the stage?

PERSONAL



Mrs. Turner Drinkwater, England.

ROBERTSON.—The continued success of Forbes-Robertson in the religious symbolic play, *The Passing of the Third Floor Back*, is to be credited to Mr. Robertson's wonderful acting rather than to any intrinsic merit of the play. The vogue of the religious play had passed and farce had already emerged into its turn of popularity when Mr. Robertson brought his play to New York from its long London run. In spite of the change in public taste, which refused to have anything to do with the belated Faith Healer, *The Third Floor Back* was one of last season's great successes. While farce, comedy and musical plays were enjoying success to the disadvantage of "sterner stuff," *The Passing of the Third Floor Back* was sufficiently attractive to play out an entire season on Broadway. The piece is doing so well on the road that Mr. Robertson makes no note of a successor to it.

NETHERSOLE.—Olga Nethersole, in her first play under the management of the Lieblers, has the unusual honor of introducing to an American audience for the first time on any stage a new Masterlinck play. *Mary Magdalene* is the drama, and its premiere will take place Dec. 5 at the New Theatre. For two weeks the play will remain continuously at the New Theatre, leaving that house Dec. 17 to make room for the New Theatre production of Mrs. Austin's play, *The Arrow Maker*, on Dec. 19. Miss Nethersole will be supported by Arthur Forrest, Charles B. Hanford, Edward Mackay, Beatrice Irwin, and Wilfred Roger. The musical accompaniment will be furnished by the Russian Symphony Orchestra, Modest Altschuler conducting. The play, translated by Alexander Teixeira de Mattos, is described as daring in conception, reverential in treatment and cumulative in force. The story is taken from the Biblical record of Mary Magdalene, and is not a new dramatic subject except in treatment. At the mention of Mary Magdalene memories of Mrs. Fiske's wonderful performance of Mary of Magdalene crowd the brain.

COURTLEIGH.—William Courtleigh, who starred for several weeks in *The Prosecutor*, is back in town. The play and Mr. Courtleigh's work were highly commended by the out-of-town critics. The tour came to an end in Baltimore in order that the play might be put into rehearsal for the New York opening. At present it is not definitely known whether *The Prosecutor* will be revived or whether *The Deadlock*, which the Mittenthals have up their sleeve, will be the vehicle for Mr. Courtleigh's metropolitan debut as a star.

OLLY.—Marietta Oly, whom the Shuberts translated from the German to the American stage, has replaced Grace La Rue in *Madame Troubadour*. Madame Oly's versatility has certainly been put to a severe test by this move, and be it said to her credit that she never flinched in the test. Last season she treated New York to a proof of her emotional ability in *The Whirlwind*, and how with equal success she is offering another phase of her strength.

ARMSTRONG.—Paul Armstrong, the playwright, has just finished a vaudeville sketch called *Three Thieves*, for Frank Deshon. The characters are a burglar, a blackmailer and an embezzler. Evidently Mr. Armstrong's success with *Alias Jimmy Valentine* prompts him to give further studies to the fraternity of crime.

COLLIER.—Lizzie Hudson Collier is to be one of the important members of Henry Kolker's company in *The Great Name*. For the past two seasons Miss Collier has played the vicar's wife in *The Servant in the House*. She has been associated as leading lady with many of our well-known stars, including Maude Adams, Nat Goodwin, Otis Skinner, William H. Crane, and Olga Nethersole.

THE MATINEE GIRL

YOU cannot talk for five consecutive minutes with Ida Conquest without hearing of the Lighthouse. No, it is not the name of a new play, but of the headquarters of the New York Association of the Blind, at 118 East Fifty-ninth Street. At a dinner Miss Conquest sat near Winifred Holt, who, because of her work among the blind, is affectionately known as the Lighthouse Keeper. Miss Conquest promised to go to one of the Thursday teas at the Fifty-ninth Street radiant centre. The first of the sightless, strained-faced persons she met was a soft-voiced girl who said:

"Miss Conquest, I saw you with Mr. Mansfield in Ivan the Terrible. You were the Empress, and wore a wonderful red velvet robe with a border of ermine. That was the day before I lost my sight."

Instantly Miss Conquest acquired a protégé. Every Thursday afternoon that she is in the city she goes to the Lighthouse to amuse the people in darkness. She reads to them, recites for them, tells them stories of the stage and of travel. To meet her returning from one of these Thursday afternoons is to see her more beautiful than she has ever been in any of the stage pictures which her blonde cendre beauty which Chartran transferred to canvas illuminated. Hours spent in the Lighthouse have a magic power of reflecting the light within. Miss Conquest has promised to appear in a comedy for the benefit of her sightless friends, and the blind telephone girl has been promised a seat close to the stage, where she may lose no word of the performance.

Zelda Sears was the calmest pre-performance star I ever encountered. On the day before the opening of The Nest Egg in New York I came upon her munching chocolates with the insouciant smile of the most careless matinee maid.

"I've done my darndest," she explained. "There's nothing more that I or any of my good friends can suggest for the part. It is on the knees of the gods. I don't know whether the big town will like the play or not, but I'm sure the play has a mission. It will lift the obloquy from the so-called 'old maid.'"

The hardest role Mary Shaw ever played was being a star. She fulfilled easily all the requirements of stellar ability in Ghosts and Mrs. Warren's Profession, but as every one who has had five minutes' converse with her knows, Miss Shaw is a very princess of good fellows. It is as difficult for her to maintain aloofness and mental distance as for a June day to transfer itself into the week before Christmas.

"But," said her manager, "you must maintain dignity for the sake of business. It's bad business to be 'Hall fellow, well met,' with the company."

"H'm!" was Miss Shaw's reply.

"Yes," insisted he of the black brow and the financial anxieties, "for business."

"Very well," returned the star, "I'll try."

The next morning she swept through the car bowing, albeit a bit frigidly, right and left. She had no sooner taken her seat than the boys and girls swept in upon her, sitting beside her, hanging on the back of the seat, perching on the arm of the seat.

"What's the matter, Mary?" they chorused.

"Nothing," answered the star with a sad, sweet smile, "nothing at all."

"Poor dear! I know you have a headache."

"No, indeed, I haven't. Honestly."

They looked out the window and made impertinent



Miskin, N. Y.

IDA CONQUEST

remarks about the Nebraska landscape. Miss Shaw managed not to laugh. They described the improvised costume of the man who always left some of his clothes behind at an early jump. Miss Shaw, putting her hand over her mouth, pretended to suppress a mighty yawn.

One by one they left, each casting back an affectionate, sympathetic glance. From the group floated back the voice of the ingenue:

"Poor dear! She has had some dreadful blow and is hiding it for our sakes."

"Did you hear that?" said the star to the manager. "I tell you it's no use." In five minutes she was hard at it in a game of pinochle with the old man of the company.

Her son, Arthur Shaw, who utters some immortal Rialtoisms in The Country Boy, is as incorrigible as the members of her company always become. From his first year he scorned "mamma" as being a "sissy" term and called her "Mary." Slippers were worn threadbare and thin switches broken in support of her proper maternal title, but the youngster was obdurate.

Arthur Shaw, who is twenty-five, ranks close to Wilton Lackaye as the best story teller of the Lamb. Three long horns with burrs in their wool were urging him for some stories on Saturday night. His response was characteristic:

"I've told all I know, boys," he said. "I must go up and see Mary. Mine's all Mary stuff."

E. H. Price, whom all my chorus friends tell me is the kindest manager in the profession, had difficulty in tearing himself away from the police in New Orleans. Don't jump at conclusions involving turpitude. Mr. Price was not really to blame. This is the truth concerning the affair:

Mr. Price having paved Mr. Robert Hilliard's way in the Crescent City with solid blocks of publicity, had a yearning for the open fields on a Saturday afternoon. He sought a Creole member of the police force.

"How can I get to Audubon Park?" he inquired of a small man in an overflowing blue suit with huge brass buttons.

The policeman flung his arms about Mr. Price's neck.

"What part of the park would you visit, mon ami?" he inquired.

"Any part where I can get a lung full of fresh air," was the reply.

"Take the red car." The officer's embrace tightened. "Then get off when you please. That dog-gone park, she near a quarter mile long."

Theodore Roberts is not superstitious. He would hurl all the weight of his wrath and his two hundred and forty pounds upon any man who dared to assert that he entertains a single superstition. Nevertheless, he always carries a curious brown object in his coat pocket. Sometimes it is a smooth skinned, brown, plump object. With the passing of the days it becomes shriveled, black and unsightly. It is a potato. A voodoo doctor told him that it wards off rheumatism. But the New Theatre's Falstaff is not superstitious.

Ben Teal has discovered a little Long Island maiden who he says is an Alla Nazimova minus dramatic experience. She will soon be seen in a comic opera on Broadway. She is Edna Showalter, who has been on tour with the People's Symphony Concert company as its prima donna.

Maggie Cline says she gets some of her best lines from the audience. Waiting in front to see her friends, Mr. and Mrs. Earle Remington Hines, perform before she herself went on, she heard the plaint of a hobbled woman:

"What would I do if somebody yelled 'Fire!'"

Miss Cline claimed the line by right of discovery and has used it ever since that afternoon.

As we tuck our newly purchased Christmas gifts under our arms and wend our way from the Professional Woman's League Bazaar let us make a vow not to Fiske O'Haraize those gifts.

Fiske O'Hara, the plump member of that Irish singing trio, which includes Chauncey Olcott and Andrew Mack, went out a week before Christmas to buy a Yuletide gift for his wife.

After worrying Tiffany's clerks to the border of distraction he found a bracelet to his liking, took it home and hid it under the mattress.

When his wife came into the room he tried to dissemble by making remarks about the weather, about Teddy Roosevelt, about the O'Hara pet dog. But five minutes of this were all he could bear.

"Oh, hang it!" he chuckled. "I wasn't built for keeping secrets. See what's under the mattress, dear!"

THE MATINEE GIRL.



GROUP FROM "THE SWEETEST GIRL IN PARIS"

At the La Salle Opera House, Chicago

FRANK KEENAN, INTENT AND CONTENT

"FROM THE WESTERN ISLES OF KERNS AND GALLOW.
GLASSES IS SUPPLIED"

The Habit of the Star—Neil O'Donnell—The Oath—Situation and Personality—Literary Value of the Sketch—The Setting—Company and Camaraderie—The Teachable Public—Illusion and Truth—London Possibilities—Final Advice.



FRANK KEENAN.

Yes, Mr. Keenan was in, and the doorkeeper reluctantly bore to him the request for an interview. Out in the glare of the footlights, somebody was valiantly earning his three meal tickets, while fellow vaudevillians crowded around the flies to watch his antics and to comment admiringly. No need of holding one's breath during that turn, for nobody would have noticed it in the clamor.

Out of the scenic jungle, towering aloft in the cavernous region where Alpine peaks hobnob with tropic flora, the doorkeeper reappeared with the information that Mr. Keenan was in No. 1. The directions sounded simple enough, but there were so many Columbian, nymphs and other will-o'-the-wisps in the wood that it became quite a journey for a mere man from the unenchanted daylight world. No. 1, however, standing on the opposite edge of the forest, proclaimed itself, so the veriest simpleton could not have missed it.

Frank Keenan was putting the finishing touches to old Neil O'Donnell, and so deftly that it would have amazed even an experienced hand to tell where Neil O'Donnell left off and Frank Keenan began. "It takes over an hour and a half to put on this make-up," said Mr. Keenan. "I come as early as I should if it were a regular drama and spend quite as much care on every detail."

One could readily believe him, for he looked as if he were rooted in Irish soil without a thought of being transplanted to the American stage. His figure, clad in an old blue shirt open at the throat and rolled up at the elbows and in nondescript trousers of equal antiquity, would have been tall had not Neil O'Donnell's age slightly stooped his shoulders. His thinning curly hair had been whipped by the weather into a color but a few shades removed from the ruddy bronze of his face and arms. To add local atmosphere, he held an old clay pipe with tobacco imported from Ireland. "Our tobacco doesn't have the same flavor," said Mr. Keenan, "and it annoys me." His match kept into flame at the first scratch and he smoked his pipe upside down. Could anything prove more conclusively the complete transformation of the actor into the character assumed?

"The success of *The Oath* has been peculiarly gratifying for many reasons. Aside from pecuniary satisfaction it shows that the vaudeville audiences are ready for acts of real dramatic value. It has been agreed that personality is everything, but here is a sketch where the emotional situation overshadows all else, and the audiences have responded without fail. The sketch is not like a sleight-of-hand performance that baffles the wit, nor like an acrobatic turn that seeks admiration for physical dexterity. If audiences find pleasure in it the reason is that they understand the cross-purposes in the drama and feel the emotional stress. In a word, the situation rather than the actor draws them to express approval."

Although Mr. Keenan has carefully worked out the proof of the hypothesis, he modestly pauses over one aspect of the case. Should an actor of ability assume the part of Neil O'Donnell and try to show an audience his internal conflict in dealing with his son's murderer, the effect could not possibly be the depth of emotion that Mr. Keenan succeeds in arousing. Con-

sequently, it is fundamentally the personality of the actor that breathes life into the situation, although the audience may not realize it.

Perhaps the critics have not lost sight of the personality, for Mr. Keenan added, "It has also pleased me to have the critics take this work so seriously. Most of the papers have sent men to cover *The Oath* just as they would any production at the regular legitimate theatres, and without exception their notices have been most kind to us." There is no reason why a sketch of painstaking craftsmanship should be neglected, because it really bears the same relation to three or four act plays that the short story bears to the longer novel. The last decade or two has developed the short story into a highly commendable form of art, suitable to the temper of the times. The dramatic sketch is the logical conclusion upon the stage of this same tendency that has abbreviated the popular literary unit.

Certainly Mr. Keenan is doing all in his power to elevate the tabloid drama. "Just look at this setting," he said, leading the way to the stage. "I have taken every care of the details. These dingy colored prints, the Pope, Parnell, Robert Emmett, St. Patrick, are pasted up on the gray walls just as you would see them in a peasant's hut. John J. Sullivan, in the corner there, is the boy's work." Mr. Keenan referred to young Neil O'Donnell, who is murdered twice daily—fortunately not in the view of the spectators. "Then, there are the candlesticks, the blackthorn shillelah, the black pots and brown earthenware." The guide waved his hand as grandiosely as if he were exhibiting the splendors of some hereditary principality on the Rhine.

"The public wants whatever is effective, and we are sparing no pains to make it touch them. I choose my company with greatest care for I must be in congenial surroundings if I am to do my best. Sometimes it is a long quest to fill every role satisfactorily to myself and to the public, but I generally do it in the end. This is Mr. Carmody."

"You know he is my father," said Mr. Carmody cheerfully. "I call him father off the stage as well as on." This good-fellowship must impress an alien, for actors invariably meet one in a friendly and even familiar manner. If they quarrel among themselves, as we are told, it is because they are exercising the family prerogative.

"There is Charles Mailles out there," continued Mr. Keenan, pointing to a solitary figure stretched out on a pile of properties and staring abstractedly before him. "From the time he gets his make-up on until he makes his entrance, he speaks never a word more than is absolutely necessary. He is sinking himself in his role, so when he flies into my cabin, he actually is the hunted, terror-stricken thing you see. You read of actors doing that, but you don't often meet it actually."

"All this care of trivial detail repays, because the audience appreciates it." Some enthusiastic performer was working up a climax apparently for a scene in *Pandemonium*, so Mr. Keenan repeated, "The audience appreciates the quiet effects of a silent but gripping situation." *Pandemonium* flew up a rapid crescendo, as the actor continued, "This is a great change that ten years has brought about in vaudeville audiences. They would neither have appreciated nor cared for straight drama a decade ago." An explosion of applause shook the auditorium as the strenuous artists came skipping gaily off stage. They were smiling happily, secure in the favor of the fickle crowd that controls their destiny. Mr. Keenan nodded fraternally to one of them.

"Cheap attractions no longer attract. The public has discovered that it had been paying its money for things not worth while, just as they found out politically before this last election that they had been electing men for the extraordinary purpose of defrauding themselves. So they demand something better. That is the beauty of this country; a revolution in a small way is always possible and a revolution in a terrible way is always impossible."

Under cover of the clatter that had again arisen Mr. Carmody was tuning his voice with a few preliminary trills, for *The Oath* was next.

"People do fathom the truth, I believe," said Mr. Keenan. His voice was full of the enthusiasm and the content you would expect from a man who comes to his work an hour and a half ahead of time. "They demand sanity and clarity of ideas now that the mystery of the stage has gone. The manager has himself to thank for this, because he has for purposes of advertisement given away his tricks. The young man in the audience can explain to his best girl how the thunder and lightning are manufactured for the occasion, and the illusion is gone. Consequently, in place of that vanished glamor must appear such truthfulness as *The Oath* exhibits. The dispersion of clouds, showing that Olympus is uninhabited by deities, must reveal new and unsuspected beauties in the peak."

Mr. Keenan has some reason for his proposition, as he added happily. "Incidentally I may mention that we are breaking box-office records, as they told me to-day. With such encouragement I am meditating a trip to London next Spring. In fact, the only thing to be settled now is the company; I insist on taking my own, although it costs more." The actor could afford to smile because he holds the whip.

Young Neil O'Donnell was carolling to Kathleen Mavourneen and Mr. Keenan stepped toward the door. "It all goes well when we take our profession but not ourselves seriously," he said in farewell, a bon mot that many a man would do well to ponder. The actor is happily intent on his work, and his success is giving him the rare content that keeps him youthful in spirit.

A moment later old Neil O'Donnell was querulously advising his boy not to go to the town that night, and the big black cavern was listening with a silence that could be curiously felt across the shining boundary of the footlights.

AN AMERICAN ARTIST ABROAD

THUEL BURNHAM, PIANIST, AN IOWAN WITH A REPUTATION IN EUROPE.

His Recent Visit to His Native Land—He Believes America Will Yet Lead the World in Music—Success of American Singers in Foreign Countries.



THUEL BURNHAM

(Special Correspondence of THE MIRROR.)

PARIS, Nov. 19.—Thuel Burnham, pianist and teacher, has lately returned to Paris after spending the Summer at home. While in the United States he was greatly impressed by the country's advance artistically. The growth in popularity of grand opera and the increasing number of symphony orchestras throughout the United States are signs of America's musical progress, he says.

Burnham is an Iowa boy who was a concert performer at ten, who later studied with some of the greatest instructors in Europe and America, and who has himself risen to the foremost rank.

"Only a few years ago we had very few men singers in America," he said to-day, in his Paris studio. "There were plenty of women, but the proportion of sopranos to tenors was overwhelming. That was because few persons heard grand opera. There was no opportunity outside of New York. Now Chicago and Boston have companies and grand opera has a wide range of representation. As more persons are permitted to enjoy grand opera the number of men singers increases. We have good tenors all over the United States now and Europe is filled with American vocalists."

"The United States is destined to lead the world in music one day. That will be at a period generations removed from us, perhaps, but such conditions as are natural with us are certain to bring this result. Our people represent many nations. A blood mixture produces genius, and such a blending of characteristics and traits as is peculiar to the United States will breed the required temperament inevitably. France lives to herself, England is saturated with generations of unmixed English blood, the Italians and Germans to all appearances will always be Italians and Germans. So I have never felt the slightest discouragement over national conditions which have caused other observers to lose heart. On the other hand, I consider that our outlook is brighter than that of any other country."

"A commercial nation? Of course we are. If we had not reached this stage I should be less optimistic with regard to the future. Artistic excellence cannot be attained at a leap and a bound. Pre-eminence in the fine arts is of slow growth. Those nations which progress follow a common course. First there is the formative period; then the constructive period, in which we hang the clothing on the skeleton, and finally the esthetic period, when the ornaments are put in place."

(Continued on page 9.)

The New Plays Include Romantic Drama, Operetta and Farce

Kakkerbocker—Henry of Navarre.

Romantic drama in four acts and five scenes, by William Devereux. Produced on Nov. 28, by Klaw and Erlanger.

Charles IX. Malcolm Cherry
Henry de Bourbon Fred Terry
Henry, Duc de Guise Philip Merivale
Henry, Duc d'Anjou H. H. Wright
Arthur de Monty Walter Edwin
Cosmo Ruggieri Horace Hodges
Marshall de Tavanne J. Carter Edwards
Duc de Birague George Dudley
Duc de Retz W. B. Parker
Duc de la Rochefoucauld J. L. Dale
M. de Valles Maurice Elvey
M. de Beame Leslie Gordon
Nancy Guy Cunningham
Page E. Easton Pickering
Catherine de Medici Phyllis Manners
Marie Belleforet Eileen Beatrice
Charlotte de Saure Gladys Gardner
La Belle Bayole Doris Marshall
Mlle. de Montmorency Dora Jesslyn
Mlle. de Torgny Beatrice Manning
Marguerite de Valois Julia Neilson

New York was treated to a real London opening on Monday night, even to weather imported for the occasion. Despite the accessories, however, Henry of Navarre did not rival his predecessor, although the audience found him a pleasing acquaintance. Had Henry appeared before The Scarlet Pimpernel, perhaps his success would have been as notable as The Scarlet Pimpernel's, but one elaborately contrived melodrama has rather taken the edge off its follower. The crisis-cross of the tangled threads in Henry of Navarre is even more distracting than the confused intrigue which Sir Percy Blakeney contrived to carry on through four acts. Thanks to Catherine de Medici, turmoil never ceased from the time Henry came to marry her daughter Marguerite until the fatal bell on St. Bartholomew's eve rang the knell of the Huguenots in Paris. By getting Marguerite to poison his wine, under the impression that it was a love philtre, and by putting into the fire a powder that exhaled a deadly gas, she assailed a life guarded by the admonitions of the astrologer, Cosmo Ruggieri. She attempted to inflame her weak son, Charles IX., against his cousin Henry by magic mirrors which should show Henry to be Charles' successor on the French throne. The mirrors, however, declared for Henry, Duc d'Anjou, and Henry de Bourbon barely prevented Charles from murdering his brother then and there. Catherine, meanwhile, had been seconded by the Duc de Guise, who wished to marry Marguerite de Valois. By defending his wife from Guise's unwelcome attentions, Henry of Navarre made a relentless enemy who finally wrung Charles' consent to the massacre of St. Bartholomew and who would have slain his rival from Navarre had Charles not arrived on the scene at the critical moment.

The machinery by which this wild narrative moves is rather more obtrusive than a spectator likes. The surprises are all so carefully prepared that one finds it difficult to thrill, even at the boom of cannon or the quivering of nervously over-wrought violins in the orchestra. Perhaps the bell of St. Germain and the uproar that follows may awaken an echo in the audience, if they let themselves imagine the scenes going forward on the banks of the Seine just outside the Louvre. As a rule, however, the artificiality of the complications is not cloaked by the gorgeous costumes nor even by the acting.

Henry of Navarre, like Sir Percy Blakeney, assumes a character alien to himself; Henry made himself out a boor, Sir Percy a simpleton. In spite of this difference, Fred Terry's methods are very like in the two plays. At least, he is a capable actor with an engaging personality; at most, he is a convincing artist with a satisfactory mastery of himself and his resources. Julia Neilson inspires much the same estimate. It is always a pleasure to watch her, and except at palpably theatrical moments—to hear her. Her work is graceful, animated, intelligent and frequently more.

In the shorter roles, there was an evident attempt to copy the characters historically as well as histrionically. Some of the portrait effects were notably good—as the Duc d'Anjou, for example. Malcolm Cherry and Philip Merivale rose to their climaxes in the last act with commendable vigor. Phyllis Manners was at times excessively stagey. Eileen Beatrice gave a pretty impersonation of Marie Belleforet. As a rule, the men of the cast were more spontaneous and more convincing than the women.

Anyone who cares for a rattling, swashbuckling melodrama, will find plenty of entertainment in Henry of Navarre. Certainly, nobody can find fault with it, for the drama inculcates all the virtues and saves its hero who practices them, even if it does not annihilate all the villains who scoff at them.

Comedy—If I Be Hanged If I Do.

Farce in three acts, by Edgar Selwyn and William Collier. Produced Nov. 28. (Lew Fields, manager.)

El Low Stanley Murphy
Hiram Kelly Frederick Emmetson
Frank Sinclair Willard R. Peasey
Percival Kelly William Collier
Mrs. Sinclair Clare Reynolds Smith
Celia Sinclair Maud Gilbert
Samson James B. Sheeran
Percival M. L. Heckert
Clattery Stephen Maley
Gaby Willard R. Peasey
Hiram Sanderson Helena Collier Garrick
Murphy John B. Adam

Binks William Collier, Jr.
Happy Stokes Richard Malchen
Bob Carter Paula Marr
Bill Sanderson Thomas Bearegard
Handsome Sallie Findlay
Bartender Thomas Stewart
Ginger F. Norley
Dry Pan J. J. Boyle
Tony James B. Sheeran
Pete Albert West
Mrs. Callahan Flora Beasley
Gwendolyn Shoots Sadie Wright

William Collier and family, including Paula Marr (Mrs. William Collier), Helena Collier Garrick, and William Collier, Jr., opened the Collier season at the renamed William Collier Comedy Theatre with a farce in the typical Collier vein. Edgar Selwyn is credited with a hand in the brew, but the humor is so Collieresque and the play so depends on the William Collier personality that the Selwyn seasoning is not detected. Percival Kelly, like all previous Collier creations, is an irresponsible youngster. His carelessness in the matter of obligations, however, is overlooked till he forgets his engagement at Grace Church to marry Celia Sinclair. Then it is that his father, Hiram Kelly, determines to send the lad West to shift for himself. With \$10,000 in his pocket, Percival strikes Spread Eagle, Nev., where he establishes himself at the hotel of his father's old friend, Bill Sanderson. In the town Percival runs up against the hardened miners and several times comes near being strung from a tree, but "nerve," good nature and quick wit save him and gain him an immensely valuable claim and a wife, Bonny Sanderson.

Collier, more than any other American comedian who comes to mind, is the native exponent of American humor. Everything about him is American. His almost breathless energy, his flashing retorts, his nervousness is characteristic of the American people. In New England slang, "he allows no grass to grow under his feet." When not busied in more important lines he interpolates a few words, the freshness and unexpectedness of which "get" his audience not unfavorably. An incident which well illustrates his easy fashion was his interruption of a line on the opening night with a "God Bless You" in answer to a loud sneeze in the audience. This naturalness, energy and resourcefulness, which are the strongest and most admirable qualities of our nationality, are the foundations of the popularity of the incomparable Collier.

The brusque, snappy spirit of William is evidently a family inheritance, for Helena Collier Garrick displays a similar vivacity. Miss Garrick as Mrs. Sanderson and Thomas Findlay as Mr. Sanderson have all the trademarks of Westerners, as they are known on the stage, but the wholesomeness of the two and their sincerely executed performances raise them out of the mediocre class, in which Paula Marr must be placed. Miss Marr is singularly colorless. The Junior Collier copes successfully with the many "fat" lines which are granted him.

The farce, though slim of plot, has more with which to court public favor than most farces. This type of drama, which aims only at pleasing for the passing moment, usually strives to amuse by exerting one feeler, which may be a series of brilliantly funny lines, a collection of ludicrous characterizations or a number of exaggerated situations. I'll Be Hanged If I Do can boast of all three instigators of mirth. With his excellent surrounding company, of whom Stanley Murphy, the Japanese valet, and Sallie Tompkins, the German kitchen girl, linger as a delightful memory, William Collier and family ought to raise the hoodoo which has been hovering so long over the neat little Comedy Theatre.

Lipsin—Anathema

Symbolic tragedy in a prologue, five acts and an epilogue, by Leonid Andreyev. Produced on Nov. 25.

Anathema M. Moshkowitz
Guardian Mrs. Manne
David Leizer S. Tobias
Sarah Mrs. Manne
Naum J. Cohen
Rosa Miss R. Cohn
Ivan Bekrainy J. Kratman
Purkes D. Groll
Lonka Zitron Mrs. Schrage
Organ Grinder Mr. Melser
Abraham Khesin Mr. Manne
Wanderer Mr. Melser
A Poor Woman Mrs. Y. Tobias
A Drunkard J. Katman
Sheindele's Little Girl Miss Lubritsky

Anathema was originally produced at the Artistic Theatre in Moscow, where it rivalled The Blue Bird in its success. A Yiddish premiere was given last week in New York. It is barely possible that the tragedy may be played in English at the New Theatre, although such a performance would hardly surpass the one at the Lipsin Theatre on the Bowery for intensity of effect.

Mr. Moshkowitz played the title-role with great force. Anathema, after questioning the guardian of eternity in vain upon the riddle of immortality, played out his game with David Leizer. S. Tobias gave a sincere portrayal of this character, and Mrs. Manne did some convincing work as Sarah Leizer. The money which Anathema showered upon David brought only trouble and confusion to him and to the world, because when he started to divide it among the needy there was not enough to go around. Finally the greedy host stoned David to death. Even after this Anathema could not comprehend the answer that David had won a crown of immortality.

Bijou—The Nest Egg.

Farce in three acts, by Anna Caldwell. Produced on Nov. 22, by L. C. Wiswell.

George Mills Blanche Hall
Deacon Adams Julian Barton
Alice Adams Evelyn Varden
Pansy Etta Ruth Wells
"Biff" Adams H. Stratton Kennedy
Jack Hamlin H. Robert Kennedy
Hetty Gandy Zeida Sears
Norman Frisbee Walter Young
Virginia Rodney House Landreth
Wiley Bassett Frederick Burton

Zeida Sears had so many clamorous friends in the first night audience that it is rather difficult to arrive at a just measurement of The Nest Egg. Toward the end the author seemed to be conducting a successful matrimonial agency, but considerable intrigue had been carried on meanwhile.

Hetty Gandy, a spinster with sentimental proclivities, had inscribed a neat quatrain and her address on an egg from her chicken yard, and after three years she received an answer which seemed to justify her fondest hopes. Instead of a bridegroom, however, Wiley Bassett turned out to be an Albany lawyer bent on enforcing pure food laws. Winning his suit against the cold storage company, he had little difficulty in winning Miss Gandy's hand as well. Other complications had set in also. Norman Frisbee tried to buy Hetty's farm in order to recall it to a corporation. This scheme was frustrated by Jack Hamlin, Hetty's boarder, who proved to be vice-president of the corporation. He bid in the disputed land, and married Norman's bride-elect, Alice Adams, as well, after Virginia Rodney ceased throwing shadows across true love's path. Virginia Rodney also snarled up the love affairs of Biff Adams and George Mills, but these two cut the tangle by eloping.

With all of these cross purposes at work, the play cannot escape a certain amount of vivacity, but most of it is bare-faced artifice. The elaborate surprise in the second act can be no surprise at all, and when Jack fails to pop out of the box imagine what a dull box it is. Jack hadn't a particle of spring in the lines or in the action. Even the procession of lovers could not entirely assuage one's thirst for devices less transparent. The mechanism of the play, ingenious as it is, runs on the old-time models.

The lines, however, are incongruous. A spinster—presumably a native of Connecticut—who reels off innumerable quantities of up-to-date slang and a swear (Continued on page 3.)

THE RUSSIAN ORCHESTRA.

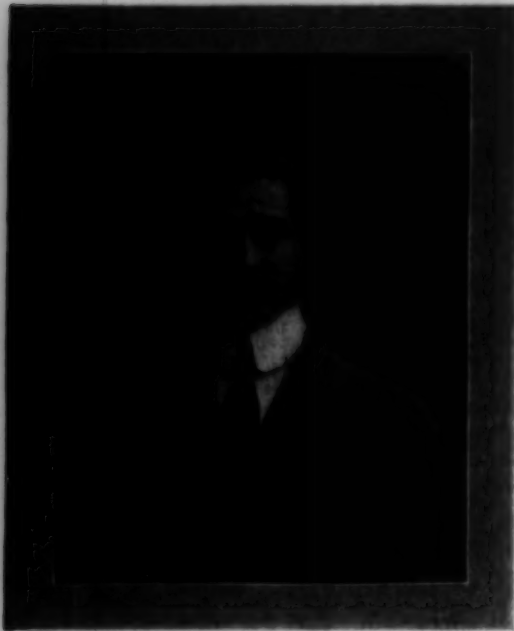
A Charming Performance by Artists on Peasant Instruments—Several Future Concerts

The Imperial Russian Orchestra, W. W. Andreeff, conductor, has been engaged by Klaw and Erlanger for a brief tour of the United States. This organization is said to have created a sensation in the musical centers of Europe. As it is under the patronage of the Czar, permission for the tour had to be obtained from his Imperial Majesty, and the leave of absence granted was for a limited period only. The opening concert took place at Carnegie Hall Monday evening, Nov. 28, with the following programme: Overture, "The Seven Knights and the Czarina"; Molodok, comic folk song; "In a Pine Forest," folk song; "I Have Been Dancing," comic folk song; Passepied, Delibes; Rudolph's song from La Boheme, Puccini; Song of the Boatmen of the Volga, El Uchnem; "Let Me Walk With You," folk dance; "The Bridal Kiss," wedding song; "Czarina," wedding song; "Chanson Sans Paroles," Tchaikowsky; waltz, "Fawn," Andreeff; Balalaika solo, by Mr. Trojanowsky, accompanied on the piano by Mr. Schultz; "Souvenir de Tchaikowsky," Formeen; "Bright Shines the Moon," Russian folk dance.

Madame Rita Fornia, soprano of the Metropolitan Opera House, was soloist and rendered in brilliant fashion the following selections: "Floods of Spring," Rachmaninoff; "Song of the Shepherd," Korshak; Mazurka (arranged by Madame Viardot-Garcia), Chopin; "None but the Lonely Heart," Tchaikowsky; "Why," Tchaikowsky; "Es Blinkt der Thau," Rubinstein. Tuesday afternoon the orchestra appeared at the New Amsterdam Theatre with a new programme, Eva Mylott being soloist. Their further appearances will be as follows: This Wednesday afternoon at the Lyceum Theatre; to-morrow afternoon and Friday at the New Amsterdam, and Saturday evening, Dec. 3, at Carnegie Hall, with Madame Charlotte Maconda as soloist. The Imperial Russian will certainly prove one of the musical sensations of the season. The variety of tone color, the delicacy and charm of the musical effects obtained, are truly surprising. W. W. Andreeff, the director, has devoted twenty-two years to the work of developing this orchestra, so it now stands unrivaled in its adaptation for the special music presented. About thirty performers comprise the orchestra, all young men.

The instruments they use in such masterly fashion, similar to those used by the Russian peasantry, have been improved by Mr. Andreeff, and may be divided into three groups: For the strings, the balalaika, the domra and the dulcimer; for the reeds, the shepherd's pipe and the reed pipe; for special effects, the kettle-drum, tambourine and wooden spoon. The balalaika, the principal feature of the orchestra, resembles a long-necked mandolin, with triangular body, has three wire strings, and is played with the fingers of the right hand, the movement being so swift that the combined effect of many performers in unison is almost that of a continuous sound. The domra and the more familiar dulcimer are also mandolin-like instruments with wire strings.

EDWIN STEVENS.



Edwin Stevens in *The Speckled Band* at the Garrick is doing the excellent work which is customary with him. Mr. Stevens will be remembered for his *Genius* in *The Brass Bottle*.

NEW YORK'S LATEST PRODUCTIONS

(Continued from page 7.)

word, is no true literary creation; she isn't in the picture at all; she is a hollow pretense. Some of the speeches of the precocious Pansy-Etta are not all they should be. Despite this, the play contains an unusual amount of clever dialogue. Unfortunately the dialogue has gone astray; it isn't in the right mouths.

Whatever success the production meets is a wreath for Zelda Sears. She was the whole show, to lapse into the lingo. Her talent for eccentric comedy roles is so unusual that it is to be hoped she may round and polish her resources for a more finished and tasteful kind of comedy. When an actress can hold the attention for practically three whole acts, even with the assistance of clever lines, she has proved her right to exist.

Nobody else in the cast approached Miss Sears for an instant. Robert Dempster has a pleasing personality, but although he is an ornament to the evening, he is not an actor of mark. Walter Young did quite the best acting in the minor roles without once being convincing. Blanche Hall worked to make the hoyden an especially attractive girl; Evelyn Varden was pretty, and Ruth Wells was worthy a better part. Julian Barton looked after Deacon Adams, the familiar pillar of the country church. The others were scarcely adequate.

The Nest Egg is likely to return to cold storage for an indefinite period.

Herald Square—*The Girl and the Kaiser*

Operetta in three acts, book by Bernhard Buchbinder, music by Georg Jarno, American version by Leonard Liebling. Produced in English, Nov. 22. (Sam B. and Lee Shubert, Inc., managers.)

Kaiser Josef II.	Julius McVicker
Baron Von Loeben	Melvin Stokes
Von Reuter	Robert Vivian
Count Sternfeld	Robinson Newbold
Thor Berenyl	William Bonelli
Frans Foldesay	Thomas Richards
Hans Lange	Albert Wilder
Peter Wenzel	Harry Conor
Ludwig	George Leonard
Sergeant Kolonitzky	Alfred Darling
Baroness Von Graven	Flavia Arcaro
Countess Von Rendorf	Mabel Weeks
Minka	Edith Decker
Christl	Lulu Glaser

The *Girl and the Kaiser* had its first American production at the Irving Place Theatre, Jan. 13, 1910, in German, under the title *Die Foresters Christl* (Christl, the Forester's Daughter). At that time the music of the piece was highly commended and also the book. The music of the American version, rendered by a specially augmented orchestra and an excellent singing cast, is even more pleasing, but the book has suffered in the process of naturalization. The humor of the original dialogue is translated into less pleasing matter, the most of which unfortunately falls to Harry Conor. He fails to find artistic profit in the role.

The humor of situation is maintained and is so good that the play on words and foolish conceits inserted by the American adapter are unnecessary. When Christl meets the Kaiser in the royal forest, of which her father is guardian, and treats him in a high-handed manner, the audience not only enjoys the flaying of royalty, but anticipates with thorough enjoyment the girl's discomfiture, which is sure to

come with the disclosure of her victim's identity. The realization comes on Christl's advent to court, where she seeks pardon for her lover Frans. He, a Hungarian, had, for good cause, deserted the army, and was to be punished. Of course, the Kaiser grants the pardon and reunites the lovers.

The awkwardness of the peasant girl at court and her confusion on meeting the Kaiser afford material for Lulu Glaser's peculiar style. Miss Glaser has the most pretentious vehicle of her career. It offers her good opportunities for legitimate acting, which she embraces surprisingly well. She is her usual self-assured self, pretty and vocally capable. It is a pity that she insists on speaking portions of her songs, for such insistence spoils good music and displays her fault of diction. A generous share of the good songs is entrusted to Miss Glaser's comrades, an unusual proceeding with a star of Miss Glaser's vocal ability.

Edith Decker makes a beautiful gypsy and sings her two solos exquisitely. Mabel Weeks' duet, "Butterfly, Butterfly," with Thomas Richards, is one of the big hits of the score. Mr. Richards, on whom falls the burden of the male solos, is superior in voice, appearance and manner to the usual comic opera hero. Flavia Arcaro has little to do beyond looking pretty, which is no task for that young woman. The other roles are capably handled by such well-known people as William Bonelli, Robert Vivian, and Julius McVicker.

At Other Playhouses.

WEST END.—Last Monday night was banner night at the West End Theatre, when H. B. Warner in *Alla* Jimmy Valentine received a rousing welcome from Harlemites. All the acting was well done. In the first act Theodore Marston as the Warden, and Edward Bayes and Charles E. Graham as the two convict types, were excellent. Mr. Warner gave a delightful performance in which every detail of the part was well brought out. Elsie Leslie as the niece was charming in the dramatic scenes of the play. Frank Allsworth as Red Jocelyn and Frank Monroe as Doyle, the detective, were fine representatives of the characters. This week, Marie Dressler in *Tillie's Nightmare*.

CITY.—Bessie McCoy pleased large audiences in *The Echo* at the City Theatre last week. In the cast worthy of special mention were John E. Hamard, John J. Scannell, Lotta Rose, Rose and Jennie Dolly, and George Drew Mendum. Mrs. Annie Yeamans as Mrs. Sophie Adams gave a characteristic performance in her inimitable way and received a warm welcome. This week the same attraction remains, playing two weeks' engagement.

CIRCLE.—At the Circle Theatre last week, Thomas A. Wise in *A Gentleman from Mississippi* played a second week's engagement in New York after visiting Harlem. The same excellent company presented this intensely interesting and pleasing play. All were well received by the large audiences. This week, Douglas Fairbanks in *The Cub*.

ACADEMY OF MUSIC.—The Academy of Music Stock company presented Bartley Campbell's *Siberia* last week, and, judging from the fine business done, it would seem to pay to put on this class of drama with all its details of scenic equipment and effect. The play was well staged and well cast. Theodore Freibus as Nikolai Naigoff was an ideal Russian. Priscilla Knowles as Sara played with dramatic intensity. Anna Hollinger as Marie gave a very clever performance. Marie Hudson and Victore Brown were noticeably good. This week, *Shenandoah*.

GRAND OPERA HOUSE.—Charles Frohman's production of *The Arcadians*, number two company, was the attraction at this house last week. The current bill is *Arsene Lupin*.

LULU GLASER.



Harper, Chicago.

The *Girl and the Kaiser*, the operetta from the German in which Lulu Glaser is appearing at the Herald Square, will doubtless lift Miss Glaser from unhappy retrospection as to the failure last season of *The Girl from the States*, which never got to town.

IRENE FENWICK.



Irene Fenwick is making her second appearance on Broadway this season in *The Speckled Band*. Miss Fenwick was leading woman in *The Brass Bottle* earlier in the season.

CENSORING THEATRICAL POSTERS.

Complaints against masquerade balls and the methods employed to advertise them stirred the police authorities of New York last week to an investigation, and theatrical advertising was said also to be under inspection, although the connection between masquerade balls and theatres was not stated.

Last Friday the police department announced that theatre posters would be censored under the law prohibiting the display of "pictures of violence and crime." Deputy Police Commissioner Driscoll caused a summons to be issued to L. T. Rogers, manager of the Academy of Music, requiring him to appear Tuesday morning of this week in the Yorkville Court. Manager Rogers is accused of displaying a poster labeled "Defending a Sister's Honor," which represents a scene from *Siberia*, which last week played in the Academy.

"Commissioner Driscoll's action is utterly incomprehensible to me," said Mr. Rogers. "Siberia has been played for years, and the posters advertising it have represented practically the same scenes during all that period, but this is the first time I have ever heard any one characterize them as indecent or immoral."

The Commissioner, however, held an entirely different view. "The law is perfectly clear," he explained. "It declares that anyone who shall exhibit a picture which shall tend to demoralize the young or others is guilty of a misdemeanor. It cannot be doubted many such posters are shown for theatrical productions, masque balls, etc., throughout the city. Nor can it be doubted that they do an immense amount of harm, for they place subjects of a suggestive character before the eyes of children who are at the age when they are peculiarly susceptible to impressions."

Mr. Rogers understood from the detectives that the police department would also take action against him for exhibiting a poster showing the duel scene in *Shenandoah*, which is playing at the Academy this week. These posters of the old plays were devised years ago, during their original popularity, whereas the law under which the police are acting, it is understood, is of later origin.

JAY BENTON IN BALLOON MISHAP.

Jay Benton, Boston correspondent of *The Mirror*, was the victim of a balloon accident last week which laid him up for several days. He made a midnight trip in the *Heart of the Berkshires* with William Van Sleet, of Pittsfield, and John J. Van Valkenburgh, of South Framingham, starting from Pittsfield at 11.22 P. M. After traveling over Massachusetts and Connecticut for two hours at a height of 3,700 feet, a quick descent was made at Windsor Locks, Conn., to avoid being carried over into the Connecticut River. In one hour and fifty minutes they traveled fifty miles, and it was the first time on record where American balloonists had made the ascent and landing by night. On striking the ground Mr. Benton injured his right ankle, and he was confined to his house for several days, but he has now recovered. The pain was increased greatly as all had to walk until 3.30 A. M. before reaching a hotel.

SEASON OF GREAT PLAYS

Beginning New Year's Eve the Ben Greet Players and the Russian Symphony Orchestra will utilize Carnegie Hall for a season of drama with musical setting. The first presentation will be *A Midsummer Night's Dream* with Mendelssohn's music, followed by *As You Like It*, *Macbeth*, *The Tempest*, *The Merry Wives of Windsor*, and the Hindoo drama, *Sakuntala*, with music from Tchaikowsky, Beethoven, Glasunow, Nicolai, Verdi, Sir Arthur Sullivan, and Goldmark.



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Hamilton Ravelli

Jane Oaker

May Hayney

A. E. Matthews

"CALL ME SISTER"

From "The Importance of Being Earnest" at the Lyceum

AN AMERICAN ARTIST ABROAD

(Continued from page 6.)

"We are at the constructive stage now, but we have already begun the work of ornamentation also. We have made tremendous fortunes and we are spending prodigally, but by no means always unwisely. Much money is being devoted to the development of the people's taste for the fine arts. Even now Americans demand the best there is in music—not the highest-priced because it is such, but really the most meritorious. We have learned to discriminate. There is a wonderful amount of genuine culture in the United States, and, artistically, we are far in advance of England."

"And it is education—just the sort of education as first-class orchestras and superior opera companies give—that will make us the leader in music. Education such as is obtained from the presence of the government-owned Conservatoire has made music-lovers of all the French. And France's experience proves my contention, that no nation can reach the esthetic period at a bound."

"Nearly every German town has its municipal orchestra and its municipal theatre, and what is the result? Why, in Mayence, for instance, one of the smaller cities, I found cab-drivers humming airs from the best operas and street-car motormen who knew the life history of the leading composers. These men love music and the love is natural. It is in their blood. So will it be in the blood of future generations of Americans."

"There is a spirited competition among many of the growing cities of the United States to possess the finest symphony orchestra. The city that has not yet secured such an instrumental organization, or at least taken definite steps in that direction, is out of step with the progressive movement."

"These orchestras are perhaps the greatest single factor contributing to the country's musical development. Their influence for good, from the standpoint of the musician and the music-lover, is limitless. Like attracts like, and the better the music to which a community is accustomed the better the music it will attract to itself. I was delighted on my recent home visit to find that the number of these orchestras is increasing rapidly. America's advance in the last ten years has been marvelous. And the next ten years will witness as great a forward movement."

Mr. Burnham was asked his opinion of the agitation for grand opera in English.

"Why not?" he said. "We will have our own great composers of grand opera one day. But I would not translate Italian, German or French operas into English. The lines would certainly lose some of their beauty in transcribing them into a tongue other than that in which they were written originally."

"And what if we do not understand the language sung? As a matter of fact we would not catch all the words if the operas were sung in English. But the music and the acting of the artists bring understanding to us. And there are Americans fully capable of interpreting the foreign productions. In Germany and England these Americans are singing German,

Italian and French operas in the languages of the composers.

"The French are the most selfish people with regard to language. Foreign operas must be translated into French before they may be produced in the state-owned houses. But there is hope even for France. When the Metropolitan company sang in Italian in Paris, last Summer, the renditions were enjoyed and appreciated."

Burnham was born in Vinton, Ia., where his father, G. W. Burnham, served three terms as district judge years ago. He is still a very young man—barely more than thirty—for his career, as has been said, began at a very early age. He preferred music and started piano lessons with his mother when most youngsters are going to the kindergarten.

When he was 10 years old the Steinway company backed him in his first professional tour, in which he aroused the enthusiasm of concert-goers in all parts of the United States to an extraordinary pitch. These tours were repeated regularly, under the same management, for eight years, and in the last four he studied a part of each year with William Mason, in New York.

Then followed four years of enforced rest. Vigorous and constant use had caused one of his thumbs to give out. The doctor pronounced it a case of "musician's cramp" and the malady was attended with a nervous breakdown. But the rest restored his health completely and ten years ago the pianist made a highly successful concert tour of England and Scotland, playing many times in London itself.

The next three years he spent in Vienna as a pupil of Leschetizky. Then he was in retirement two years, resting and practising. He passed most of the time in Munich, but for one summer was in Oberammergau, living at the home of Anton Lang. He found daily contact with the Christus of the Passion Play an inspiration which, he says, has helped him in all his work subsequently.

For the last year and a half Burnham has had a studio in Paris. During the coming winter, while continuing his teaching, he will give a series of concerts in Paris and will appear also in Bordeaux, Rouen and a number of other cities of France and Germany. Next Spring, during "Coronation week," he will play in London. He is now arranging an extensive tour of the United States, to be made in 1912.

Madame Laure Hayman, the celebrated French sculptor, has recently finished a marble and a bronze bust of the American pianist. One of these is to be exhibited in London, shortly, and the other will be sent to Berlin to remain permanently in the Museum of Art there. The same sculptor has made busts of Cavalleri, Duse and Refane.

SHELL

PUCCINI OPERA POSTPONED.

The Girl of the Golden West, Puccini's new opera, which was to have been produced at the Metropolitan Opera House Dec. 6, will be delayed till Dec. 10. Destinn, Caruso, and Amato will sing in the opera.

CLASSICS OF IMPERSONATION.

James O'Donnell Bennett, the critic of the Chicago Record-Herald, writes:

"About once in a generation, a generation of playgoers that is—and Mr. Jefferson used to say that that meant ten years—one player vouchsafes the stage of his country a portrayal that he lives to see acclaimed as a classic. Such an achievement becomes a tower on the great highway of artistic effort, commanding an age and marking an epoch in the art. Such were Booth's Hamlet, Charlotte Cushman's Meg Merrilies, Jefferson's Rip Van Winkle, and Mansfield's Beau Brummel."

"And such is Mrs. Flake's Becky Sharp. These historical impersonations are seen by every one and by every one they are accepted. They touch perfection, and there is no argument about them. They win a double victory, for they not only conquer the popular heart, a fortress by no means impregnable, but they also disarm the criticism of experts."

"Mrs. Flake's Becky is the supreme illustration of this kind of acceptance among the records of contemporaneous acting. Like the Cushman seer-woman, the Booth Dane, the Jefferson vagabond and the Mansfield dandy, it will never be forgotten. Long after the spectacular triumphs of a season or a dozen seasons have been obliterated from the mind it will remain vivid and appealing. After such impersonations have ceased to be visible people still talk of them, and, having been described in detail from the lightest emphasis to the most elusive touch of pantomime, the mass of impersonations finally crystallizes into a great tradition, and that tradition is passed from one generation to another."

"To so clearly enforce a character upon the public mind that it never is lost, argues the possession of a great imaginative faculty, a great mystery of the technique of acting, inexhaustible spirits, a profound capacity to feel and to impart feeling, and triumphant originality and audacity."

THE CAST FOR ELECTRA.

The cast of the Coburn Players, who presented the Electra of Euripides on the afternoon of Nov. 29, and who will present a double bill, consisting of Electra and Alceste, a poetic drama by Blanche Shoemaker Wagstaff, who in private life is Mrs. Alfred Wagstaff, Jr., on the afternoon of Dec. 1 at the Hudson Theatre, will include, besides Mr. and Mrs. Coburn, John H. Kellard, Howard Kyle, Albert Lang, Burr Caruth, Leopold Lane, Charlotte Lambert, Dorothy Turner, and Amelia Barleon.

SHOT BY A STRAY BULLET.

As William H. White, who takes care of Harry Corson Clarke's Western business, was walking in Westminster Street, Santa Monica, Cal., on Oct. 7, he was shot by a stray bullet. The wound is serious and Mr. White was removed to the hospital. Mr. Clarke is hastening home from Europe.

THEATRE INTERESTS IN CANADA

BOBSON BLACK'S SURVEY OF MATTERS OF MOMENT IN THE DOMINION.

USE It Have a "New Theatre"—Play Piracy in the Remote Northwest—Miss Anglin Not Seriously Ill—A Still Hunt for Immorality—The Tax on Theatre Stuffs.

(Special Correspondence of The Mirror.)

Toronto, Nov. 26.—Winthrop Ames, director of the New Theatre, in an interview here recently stated that within a few years he expects to see instituted in Canada a permanent national dramatic company similar in organization and ideal to the New Theatre company. Mr. Ames contended that a country with the population and educational development of Canada should be able to carry on a stock company located at either Toronto or Montreal, and possibly exchanging some time with the New York organization. The Governor-General, Earl Grey, it is known, has such a scheme seriously under consideration.

Frederic Shipman, formerly associated with his brother Ernest Shipman in a New York play producing house, has just returned from a tour across Canada as the promoter and manager of Melba, and after less than fifteen weeks of breaking into new but exceptionally prosperous territory has cleared for his own share \$70,000. Madame Melba was the first famous singer to venture a tour of the prairie, but the idea seems to have been a lucky one.

Play pirating seems to be growing worse instead of better in the prairie provinces of Canada and in New Brunswick and Nova Scotia. The last word from the maritimes is that a stolen version of The Old Homestead, and bearing that name, is doing the small towns. Paid in full and Seven Days are boldly advertising themselves west of Winnipeg. In fact, nearly every big success is pilfered by a Chicago broker and peddled for 50 cents to whoever wants the manuscript in the Dominion. It must be understood, however, that the choicest strip of Canada for touring companies—namely, Ontario—is absolutely free from play piracy. This is due to the vigorous policy of J. J. Small, who controls nearly all this territory.

In a letter to the Toronto News, Louis Nethersole, manager for Margaret Anglin, denies the report of that actress' illness. "The whole fact is," says Mr. Nethersole, "that Miss Anglin has just completed a long and tiresome tour of sixty weeks, and she is now taking a well earned rest in Chicago and has seized the opportunity to have a slight operation on one of her tonsils. There is no possible reason why Miss Anglin should not very soon be in normal health again."

Edward Terry, the English actor, is to make a tour of ten weeks in Canada, opening at Halifax Christmas week and closing at Vancouver. Mr. Terry during this time will confine his work entirely to Canadian soil, and his repertoire will, of course, include Sweet Lavender.

At Montreal a few days ago, unknown to the manager of the Royal Theatre, the only burlesque house there, a committee of clergymen in plain clothes visited the performance for the purpose of making notes and if necessary summoning the proprietor to court for illegal presentations. The trick was only discovered by the theatre management several days later. No court case has come as yet.

A Toronto political club has secured permission of the Mayor, Shubert to present The Fighter, which George Pawcett produced for the first time last summer with the stock company of his wife, Percy Hawwell, at the Royal Alexandra. Miss Hawwell's company, it is said, will return to the Alexandra next June for another summer run. It was the first important stock company to make a success of a long engagement in this city.

Although reciprocity negotiations are now under way between United States and Canadian representatives gathered at Ottawa, it is improbable that any alteration will be made in the tax on theatrical stuffs, of which the burden of 15 cents a pound on all show paper coming into the Dominion is perhaps the most onerous.

It seems unfortunate that Western Canada has been allowed to run helter-skelter in its theatrical growth and management so long. Here is a territory of at least twenty prosperous, amusement-loving towns between Winnipeg and the Pacific Coast, and yet for lack of a dominating hand it has been allowed to smother itself with an ill-regulated and unreliable system of taking whatever attraction comes along with no regard for the next one. Of course, the play pirate has been the West's worst enemy, and only when Canada passes a decent copyright law will this brand of thief be abolished.

Let it be reaffirmed that with scarcely an exception Canadian cities are showing a gratifying harvest of business for all classes of theatres. Political upheavals are so rare and so tempered with a public sense of humor that returns from amusement enterprises go forward as steadily as from a cannery or corner grocery. But it may also be laid down as a cast iron axiom that value is demanded for every dollar spent. There is little transient business done by any Canadian theatre, hence the impression made last year is clearly remembered this year, and permanent audiences have a far better memory for the time they were stung than the time they were pleased.

ROBSON BLACK.

AMUSEMENT COMPANIES.

Various Organizations File Certificates of Incorporation with Secretary of State at Albany.

The following theatrical and moving picture enterprises filed articles of incorporation with Secretary of State Koenig at Albany the past week:

Aras Amusement Company, New York city, to purchase, lease, manage, and otherwise handle and run amusement enterprises, to produce and dispose of operatic and theatrical productions; capital, \$1,000; directors: James J. Sullivan, Thaddeus Faber, Henry E. Von Rein, 35 Nassau street, New York city.

York Amusement Company, Troy, N. Y., to own or lease theatres and moving picture houses and present dramatic and other forms of theatrical attractions; capital, \$15,000; directors: William F. Franklin, William P. Dundon, Charles H. Clippendale, Troy, N. Y.

Fennell Park Realty Company, New York city, to purchase lands for parks and pieces of amusement grounds; capital, \$100,000; directors: Joseph G. Fennell, R. H. Landis, Simon Genshick, 1331 Broadway, New York city.

East End Park Amusement Company, New York city, to conduct moving picture theatre, to employ singers and musicians; capital, \$500; directors: Alfred Bauer, Julia Bauer, 141 West 11th street; Sophia Lehman, 951 Park avenue, New York city.

Independent Advertising Company, New York city, to build and lease theatres and present plays of all kinds and moving picture exhibitions, to maintain a theatrical booking agency and do a general advertising business; capital, \$25,000; directors: Irving M. Myers, 315 West 11th street; Louis E. Nelson, 5 West 10th street, New York city.

Society of Authors, Composers, and Publishers of Music, New York city, organized for the purpose of protecting copyrights of authors and composers, to enforce the collection of royalties and remuneration in every necessary way; capital, \$1,000; directors: Orville Hobbard, 1360 Broadway; Louis G. Dunst, Charles W. Byrds, 107 West Thirty-sixth street, New York city.

THE SOTHERN-MARLOWE ENGAGEMENT.

The repertoire for the R. H. Sothern-Julia Marlowe engagement at the Broadway Theatre, beginning Dec. 5, has been announced as follows: First week, Dec. 5, Macbeth; second week, Monday, Tuesday and Wednesday nights, As You Like It; Thursday and Friday nights and Saturday matinee, Romeo and Juliet; Saturday night, Hamlet. Third week, Monday and Tuesday nights, The Taming of the Shrew; Wednesday and Thursday nights, The Merchant of Venice; Friday night, Twelfth Night; Saturday matinee, Twelfth Night; Saturday night, Macbeth. Fourth and last week, Monday, Macbeth; Tuesday, Hamlet; Wednesday, Romeo and Juliet; Thursday, As You Like It; Friday, The Taming of the Shrew; Saturday matinee, The Merchant of Venice, and Saturday night, Twelfth Night. The sale of seats began Monday. The prices range from 50 cents to \$1.50.

BENEFIT FOR ACTORS' FUND.

The ninth annual benefit performance given by the San Francisco Associated Managers for the Actors' Fund took place at the Columbia Theatre, San Francisco, Nov. 18. The programme was as follows: First act of The Blue Mouse from the Princess Theatre, Nelson Downs from the National, Lora Lieb from the Garrick, Howard C. Hickman, Thomas Chatterton and Benzie Barriscale in a one-act playlet, Disqualified, from the Alcazar; The Toy Soldier specialty from the Kirmess, Billy Van from the Wigwam, Blanche Walsh in the third act of The Other Woman from the Columbia; Hungarian dance from the Kirmess, Alf Grant from the Orpheum, Beatrice Michelena-Midleton and chorus from the Garrick, Julie Opp in recitations, from the Savoy; New York Trio from the Orpheum, and Alfred the Great, the trained chimpanzee, from the Chutes Theatre.

HUEBNER BENEFIT A SUCCESS.

All the Seattle, Wash., theatres were represented at the benefit given at the Loie Theatre in that city, Friday afternoon, Nov. 18, for Fred C. Huebner. Pietro Marino's augmented orchestra opened the performance. The entire Loie Theatre company, the Alhambra stock company, the Klitz Duo, and Henderson and Thomas from Pantages, Mildred Grover and Dick Richards from the Orpheum, Knight Brothers from the Majestic, Willie Golden and Millard Harris, Dick Temple, Harry Hermen, the Jester Troupe, Hashimoto, Saved by Wireless, Al Wallace, Phillip Sheldahl and the Washington Trio were the other acts on a splendid bill.

MARIE CAHILL HOLDS JUDY FORGOT.

The application of Charles Dickson for a preliminary injunction to restrain Daniel V. Arthur and Avery Hopwood, producer and librettist respectively of the musical play, Judy Forgot, from continuing further performances of the play, was denied by Judge Ward in the U. S. Circuit Court Friday. Mr. Dickson claimed that Hopwood used as the basis of his libretto the story of Dickson's, "The Simple Life." The court failed to find sufficient similarity in the plays to grant such an application. Marie Cahill is appearing in the play at the Broadway Theatre.

NAVY BLUE.

Clifton Crawford, now in The Three Twins, will be starred by Joseph Galtes in a new nautical musical comedy, Navy Blue, book by W. J. Baker, lyrics and music by Clifton Crawford. The production will have an early spring production at the Forrest Theatre, Philadelphia. The Witmarks will publish the music.

THE BENIE ABBOTT COMPANY.

Liebler and Company have announced the complete cast for Puccini's La Bohème at the opening performance of the Benie Abbott Opera company at Charleston, S. C., Monday, Dec. 5. Miss Abbott is to sing Mimì, in which part she won success at the Paris Grand Opera and the Metropolitan Opera in New York. Giuseppe Giorgi will sing Rodolfo; Francesco Nicoletti, Marcello; Virginia Novelli, Musetta; Adamo Gregorotti, Schenard, and Giovanni Gravina, Colline, while Antonio Oteri, Ettore Trucchi-Borini, Umberto Micheli, and Pietro Alberto have the other parts. Cesare Clandestini will wield the conductor's baton. The company spends one night at Charleston, proceeding thence on a tour of the South, presenting both La Bohème and Madame Butterfly. In the latter opera Virgilio Bellati will sing the role of Sharpless, which he created at La Scala in Milan, when the opera was first produced under Toscanini's direction.

THE TETRAZZINI CASE.

When Luisa Tetrazzini arrived in this country, Nov. 24, to begin a concert tour under the management of William H. Leahy, of San Francisco, papers in an injunction suit were served on her by representatives of Oscar Hammerstein. The order, signed by Judge Hough, was returnable Dec. 2 but the application has now been adjourned for a week on request of Benjamin Spellman, Madame Tetrazzini's counsel. Also Oscar Hammerstein has been directed to file a bond of \$5,000 to cover any possible damages which may be incurred if the injunction is continued beyond Dec. 6, at which time Madame Tetrazzini is booked to open her engagement at Dreamland Hall, San Francisco, at \$2,500 a night. Hammerstein claims that Tetrazzini still is under contract to him.

RHODE ISLAND THEATRE BURNED.

At 2.30 A. M., Nov. 26, fire broke out in a building adjoining Thornton's Opera House, Riverpoint, R. I., and before the apparatus could arrive a disastrous and spectacular blaze was in progress. The Opera House, a wooden structure, was completely destroyed, together with a number of surrounding buildings, entailing a loss of some \$30,000, which is fully covered by insurance. The origin of the blaze is not known but it is believed to have started in a poolroom adjoining the theatre. Fortunately the house has continued dark for some little time, except for occasional performances, but at the time of the fire no attraction was booked. The fire comes as a hard blow to theatre-goers, as it was the only theatre in the Pawtucket Valley that could be utilized for first-class attractions.

CHANGES AT THE HIPPODROME.

A change of circus programme was made this week at the Hippodrome. Among the new acts are Bradna and Derrick in their equestrian specialty; the Curson Sisters, who are billed as aerialists; Joe de Kos company of equilibristas; the Fatty Brothers, head balancers; Victoria Codona, a slack wire performer; the Four Nightingales, in classic poses, and Slim Netherwald and his Darwinian monkey. Spellman's performing bears and the herd of performing elephants, including the world's tiniest pachyderm, "Baby Mine"; the International Cup, the Ballet of Niagara, the Earthquakes, the Yacht Race, the Shipwreck, the Aeroplane Flight, the astonishing earthquake effects, the glittering ballet and aquatic finale, in which is introduced the rainbow flying Ballet, are retained.

A SUIT AT SEATTLE.

Russell and Drew have instituted court proceedings in Seattle, Wash., to enjoin John Cort and his associates from presenting attractions booked by the Shuberts in the Moore Theatre, Seattle, and demanding the fulfillment of an alleged contract to present such attractions at the Alhambra Theatre in that city for a period of nine years. Damages to the extent of \$25,000, alleged to have been suffered, are claimed by the plaintiffs from Cort, the Northwestern Theatrical Association, comprised of Calvin Heilig, Dick Sutton and Cort, and the Sam S. Shubert Booking Agency.

THE EVER-WALL COMPANY.

Samuel H. Wallace, formerly with Henry B. Harris, and Harry J. Eversall have formed a partnership called the Ever-Wall Company, Inc., for the production of high-class theatrical attractions. Their first production will be the musical comedy, When Sweet Sixteen by Victor Herbert and George V. Hobart. The cast will include Eugene Cowies, Harriet Standon, Florence Nash, Natalie Alf, Frances Gordon, Florence Gerald, Scott Welsh, Harrison Brockbank, Quinto Socola, Thomas Spangler, and Frank Doane. Louis F. Gottschalk will be the musical director.

RUTH ST. DENIS' SEASON.

The series of dances with which Ruth St. Denis will begin her season, Dec. 12 at a matinee performance at the New Amsterdam Theatre, will be symbolical of the religion of ancient Egypt. On Dec. 19 she will begin a two weeks' engagement at the Hollis Street Theatre, Boston, playing night performances and two matinees. She will carry thirty persons in her company.

CAST AT ASCENSION HALL, BROOKLYN

The Ascension Dramatic Association, under the direction of the rector, the Rev. Walter E. Bentley, formerly National Secretary of the Actors' Church Alliance, produced T. W. Robertson's comedy, Casta, last Tuesday and Wednesday evenings and Thanksgiving matinee and evening, Nov. 22, 23 and 24. The play was produced in Ascension Hall, Java Street, Brooklyn. Charles T. Gatlin appeared as Eccles; Frank Barlow, Charles D'Alroy; Charles A. Aiges, Captain Hawtree; Pauline Davis, Esther Eccles; Edna Kershaw, Polly Eccles, and J. C. Stead, the Marquis de St. Maur. During the past five years this association, under the direction of Mr. Bentley, has appeared in sixty performances, the plays given being: Pygmalion and Galatea, As You Like It, Humbly, The Merchant of Venice, Our Boys, Othello, Macbeth, Ingegar, Julius Caesar, The Rivals, Damon and Pythias, Virginia, and She Stoops to Conquer.

A NEW HOME FOR ELKS.

The Elks new \$50,000 home at Concordia, Kan., was formally opened and dedicated Nov. 18 and 19, with the assistance of two hundred visiting Elks. On Friday afternoon a reception was tendered the ladies of the visiting Elks, and in the evening a ball was given at which seven hundred guests were present for the dancing and cards. The Topeka Steinberg Orchestra played for dancing and prizes were given the card players. Colonel, the Topeka caterer, served a three-course supper. On Saturday afternoon the building was dedicated, and Saturday evening the lodge initiated a large class, which was followed by a banquet. Senator T. J. McCue, of Denver, Colo., a charter member of the Concordia lodge, acted as toastmaster.

CURRENT AMUSEMENTS.

Week ending December 5.

ACADEMY OF MUSIC—Stock co. in Shenandoah.
ALHAMBRA—Vaudeville.
AMERICAN MUSIC HALL—Vaudeville.
ASTOR—The Girl in the Taxi—6th week—43 to 45 times.
BRASS—The Concert—9th week—65 to 72 times.
BIJOU—Sells Bears in The Nest Egg—2d week—9 to 16 times.
BROADWAY—Marie Cahill in Judy Forgot—9th week—35 to 42 times.
BRONX—Vaudeville.
CARINO—Sam Bernard in He Came from Milwaukee—11th week—73 to 80 times.
CIRCLE—Douglas Fairbanks in The Cub—3d week—plus 8 times.
CITY—Bessie McCoy in The Echo—4th week—plus 10 to 17 times.
COLONIAL—Vaudeville.
COLUMBIA—Bowery Burlesquers.
COMEDY—William Collier in I'll Be Hanged if I Do—1st week—1 to 6 times.
CRITERION—The Commuters—16th week—120 to 137 times.
DALY'S—Baby Mine—15th week—115 to 123 times.
EMPIRE—John Drew in Smith—18th week—97 to 104 times.
FOURTEENTH STREET—Vaudeville and Pictures.
GAIETY—Got Rich Quick Wallingford—11th week—35 to 40 times.
GARRICK—The Speckled Band—2d week—10 to 17 times.
GLOBE—Adeline Gagne in The Bachelor Belles—4th week—34 to 39 times.
GRAND OPERA HOUSE—Avenue Lupin—14th week—plus 8 times.
HACKETT—Mother—19th week—96 to 103 times.
HERALD SQUARE—Loie Glaser in The Girl and the Kisser—3d week—9 to 15 times.
HIPPODROME—The International Cup: The Ballet of Niagara; The Earthquake—13th week.
HUDSON—Blanche Bates in Nobody's Widow—3d week—17 to 24 times; Coburn Players in Electra—3 matinees.
HUNTING AND SHAMON'S—Queen of Bohemia Burlesquers.
IRVING PLACE—Das Musikantenmaedel—3d week—13 to 18 times; Marie Stuart—2d week—13 to 18 times.
KEITH AND PROCTOR'S FIFTH AVENUE—Vaudeville.
KNICKERBOCKER—Julia Neilson and Fred Terry in Henry of Navarre—1st week—1 to 8 times.
LIBERTY—The Country Boy—14th week—104 to 111 times.
LINCOLN SQUARE—Vaudeville and Pictures.
LYCEUM—The Importance of Being Earnest—17 to 24 times.
LYRIC—Commencing Nov. 29—Mrs. Leslie Carter in Two Women—7 times.
MAJESTIC—The Blue Bird—4th week—plus 4th week—25 to 27 times.
MANHATTAN—Vaudeville.
MAXINE ELLIOTT'S—The Gamblers—5th week—35 to 42 times.
METROPOLIS—Ginger Girls Burlesquers.
METROPOLITAN—Grand Opera co. in repertoire—3d week.
MINER'S BOWERY—Hollickers Burlesquers.
MINER'S BRONX—Broadway Gaiety Girls.
MINER'S EIGHTH AVENUE—Dreamland Burlesquers.
MURRAY HILL—Fads and Follies Burlesquers.
NAIMOVA'S 39th St.—Mrs. Troubadour—3d week—plus 1st week—1 to 5 times.
NEW—The Merry Wives of Windsor—14 to 17 times; The Thunderbolt—10th week; Sister Beatrice—15 to 17 times; and Don—19 to 21 times.
NEW AMSTERDAM—Madame Sherry—14th week—107 to 114 times.
NEW YORK—Mila Trentini in Naughty Matinee—4th week—25 to 32 times.
OLYMPIC—Serena Burlesquers.
PLAZA—Vaudeville.
REPUBLIC—Rebecca of Sunnybrook Farm—9th week—38 to 45 times.
SAVOY—Vaudeville and Moving Pictures.
VICTORIA—Vaudeville.
WALLACE'S—May Irwin in Getting a Polish—4th week—27 to 34 times.
WEBER'S—Kitty Gordon in Alma, Where Do You Live?—10th week—40 to 45 times.
WEST END—Marie Dressler in Tillie's Nightgown—1st week—plus 8 times.
YORKVILLE—Vaudeville and Pictures.

GEORGE RIDDLE DEAD.

A Noted Shakespearean Reader Passes Away
—A Noted Classic Production Recalled.

George Riddle, the Shakespearean reader and elocutionist, was found dying on the mail of Boston Common last Saturday morning, suffering from a cerebral hemorrhage. He was taken to the City Hospital Relief Station, where he was identified and his sister was summoned from Cambridge. He died without regaining consciousness. The death was a great shock, as he had been at the Castle Square earlier in the evening and had been behind the scenes to chat with John Craig and his other friends. He was in the best of spirits at the time. He was prominent in Harvard elocution work, and his readings of the classic plays was notable on the lecture platform. The chief feature of his life was his appearance in the famous production of *Edipus Tyrannus*, the first Greek play ever acted in America. He was the *Edipus* and made the sensation of the production. Others who were in that cast and who are now famous are ex-Governor Curtis Guild, Jr.; Owen Wister, the novelist; Evert Jansen Wendell, and Gardiner M. Lane, the financier and president of the Boston Athenaeum. Later it was given a professional presentation and the late Georgia Cayvan was the *Jocasta*. Mr. Riddle always had stage likings, and he had taken notable classical characters with the stock company at the old Boston Museum. Once he tried to star in *The Earl*, a tragedy by Edgar Fawcett, but it was a failure and he gave up his ambition. He was the relative and heir of Kate Field, the journalist and lecturer. He had made his home with his sister at Cambridge for many years. His last stage work was in supervising the Margaret Anglin production of *Antigone* in the Greek Theatre at Berkeley, Cal.

COMMISSIONER WALDO ON "STANDEES."

Fire Commissioner Waldo has addressed a letter to Chief Edward Croker, defining the rights of theatre managers and the public as to standees in a theatre, as follows: In compliance with your request as to my views on what standees, if any, should be allowed in theatres. In my opinion the law prohibits persons standing in such portions of the building through which persons going to or coming from their seats are accustomed to pass of necessity. Further, in my opinion, standees could be allowed in theatres without violation of the law under the following conditions: In any case no standees will be allowed at heads of aisles, which must be kept clear. In theatres having a rear passageway of less than six feet, no standees will be allowed. In theatres having a rear passageway of more than six feet and less than sixteen feet, such standees will be allowed as will leave a clear passageway of at least six feet, providing that such standees shall not form more than four rows. In theatres having a rear passageway greater than sixteen feet, standees will be allowed in any number, providing that rear passageway of at least ten feet is left clear. Standees will not be allowed in balconies or galleries to exceed one row, nor where the rear passageway is less than six feet.

THE AMERICAN DRAMATIC GUILD

The first production of the American Dramatic Guild for this season will be a morality play, *Mankind*, and a miracle play, *Secunda Pagina Pastorum*. *Mankind* has never been given in America. *Secunda Pagina Pastorum* (The Second Shepherd's Play) has had two productions, one by the American Academy of Dramatic Arts, the other by the Yale University Dramatic Association. The first performance will be given at Hartford, Conn., Dec. 8, at Parsons Theatre, for the benefit of the College Club of Hartford. The second performance will be given Dec. 8 at a matinee in the Hackett Theatre. Frank Lee Short will direct the production.

BOYSEN'S THE OTHER MARY.

Algeron Boysen returns on Nov. 30 to Europe. He was recently called from Paris by details of the production of his new play, *The Other Mary*, which was in the hands of W. A. Brady. Arrangements have not been completed for its New York premiere, but Sanger and Jordan are acting for Mr. Boysen. The rights of production in Paris, Rome and Germany have been acquired by various European managers. Mr. Boysen has another new play, *Modern Love*, which will soon be presented in Paris.

NEW PLAYS.

The case of Sergeant Wilde by Lelia Burton Wells, daughter of General Burton, was produced Nov. 21 at the Belasco Theatre, San Francisco. Preston Gibson's new play, *Drifting*, will be produced at the Hyperion Theatre, New Haven, Dec. 8, going to the Belasco Theatre, Washington, D. C., Dec. 12. When Sweet Sixteen, the new Victor Herbert opera, will be produced Dec. 5 at the Court Square Theatre, Springfield, Mass.

LILLIAN HERLEIN IN BERLIN.

Another American girl, Lillian Herlein, is finding much success in European vaudeville. Miss Herlein has finished her London engagement and is in Berlin. The week of Nov. 14 she was at the Berlin Wintergarten, where two other American acts, Reynolds and Donegan, the dancers, and the Kaufmanns, cyclists, were also playing.

GEORGE GROSSMITH, JR., IN TOWN.

George Grossmith, Jr., the London comedian, arrived in town last Saturday.

Gossip of the Town

A second Get-Rich-Quick Wallingford company opens at the Olympic, Chicago, Dec. 4. The company includes Ralph Stuart, Royal Tracy, James Matthews, J. H. Manning, Myrtle Tannehill, J. D. O'Hara, Joseph Kaufman, William J. Phinney, Carolyn Gordon, Margaret Maclyn, Ella Sothorn, Howard Missimer, Ione Bright, George Parsons, H. L. Barnes, Yaphim Sakul, A. V. Gibson, Charles Willard, Abner Symmonds, William Walcott, and Milton Pollock.

Alderman James Robinson, of Montreal, is said to have interested New York parties in a project to build a theatre on property owned by him near the corner of St. Catherine and Bleury streets, in the former city.

Kip Reed, blackface comedian of the once famous Reed Birds, is playing the part of Bud Simpson in the Western company of The Time, the Place and the Girl.

Pitlor and Dave, who have been with C. M. Dolton's Tilly Olson company for the past twenty-five weeks, have closed and will return to vaudeville.

Alexander McDermald and Sherry Sheldon have closed with the True Knucknuck company in Troy, N. Y., and have left for their winter homes in Jacksonville, Fla.

Lottie Gilson, the once famous "Little Magnet," is meeting with much ill luck, her last misfortune being a fall while going down the Third Avenue stairway at 160th Street.

Blaine Von Thiele, formerly with the Henry Savage Stock company, rendered several of her favorite songs at a college dance at Biloxi, Minn.

Wilton Lackaye will close his tour in The Battle Dec. 3, in Atlanta, Ga. Mr. Lackaye will then begin rehearsals of a new production.

Albert Chevalier in Daddy Dufard comes to the Hackett Dec. 5.

The Shaw Twins, daughters of the famous whistler, Alice J. Shaw, are meeting with notable success in their own act. The U. B. O. time managers everywhere are eager to engage them.

Major John B. Ketchum, an old dramatic critic of the fifties in New York, is well represented on the stage to-day by his daughter, Edythe Ketchum, an actress of the younger school. Miss Ketchum has come up from the lowest round of the ladder, making her first professional appearance ten years ago, when only fourteen years of age. She is this season leading woman of The Wolf (No. 1), now on route under the management of the Shuberts.

Ethel Milton, ingenue of the Corse Payton Lee Avenue Stock company, Brooklyn, gave a dinner for twelve after the matinee on Thanksgiving Day, at her home on Franklin Avenue, Brooklyn. Pauline Bradshaw sang several selections. Joseph Gerard was toastmaster. The favors were white chrysanthemums.

Mr. and Mrs. Harry M. Price (Madame Diston) has joined the Clit Francis Comedy company to play leading roles and do their specialties.

Marian Lewis and Eugene F. Merrill, members of the Harvey Stock company, were married at Maquoketa, Iowa, on Nov. 1.

The comedy, *Awake at the Switch*, by Sewer Collins, closed at the Colonial, Norfolk, Nov. 19. James G. Reynolds, who has been playing Thomas W. Ross' part, will continue in vaudeville, doing a monologue. Norman Jefferies is handling his act.

Eddie Collins, who is appearing this season in metropolitan territory in his own act, The Waldorf Castoria, will introduce a condensed version of the fourth act of The Bella, in which Mr. Collins will appear as Matthias.

Mrs. B. Herman, mother of Selma Herman, has been very ill at the Hotel Empire, but is now convalescent.

A. S. Lipman and Florence Gerald have leased their comedy, *Six Months*, to Byron and Chandler. Grace La Rue will be featured in the production, which will open early in January.

A general transfer of advance agents on the Mort H. Singer executive staff took place last week. Rod Waggoner was transferred from Henry Woodruff in The Genius to Miss Nobody from Starland; Walter Botto was taken from The Flirting Princess and sent with Henry Woodruff; Jack Harris was taken from Miss Nobody from Starland and sent ahead of The Golden Girl, and Harry Brian was switched from The Golden Girl to The Flirting Princess. It is said that one or two of the acting managers could not agree with the man ahead, so a general transfer of the agents was necessary.

The mother of Lizzie Booth died at Lake Hunting, Sullivan County, N. Y., Nov. 7.

Fred Downs, of Culhane's Comedians, married Lina Wilbur at Adrian, Mich., on Nov. 19.

Henry W. Savage will make the first production of Walter Browne's unique drama, *Everywoman* in Boston. The New York engagement coming a few weeks later. More than 400 persons will be required in the sensational scene of Broadway's New Year's Eve celebration, while the speaking parts in the drama number thirty-one.

Mr. and Mrs. Robert E. Keane opened recently at the Empress Theatre, Cincinnati.

In their playlet, *What Money Couldn't Buy*, written by Mrs. Keane. They are going to the Pacific Coast and back over the Sullivan-Conditine circuit, having contracts for thirty-eight weeks. William H. Elliott has been engaged for the character old man.

The sisters McConnell are with Ziegfeld's Girl in the Kimono company.

Arthur Donaldson is touring in The Wanderer from Home with success.

The chief article in the Theatre Magazine for November is on the Passion Play at Oberammergau. The magazine has its usual complement of portraits and matters of interest.

Bessie Lee is playing Shirley Rosemore in The Lion and the Mouse company, on tour.

Josephine Robinson Haywood is pleasing as Mammy Jincy in The Nigger company.

Andreas Dippel, manager of the Chicago Grand Opera company, has filed his intention of becoming an American citizen.

The Pendleton Sisters, late of The Girl from Hector's, Western company, are going into vaudeville with a dancing sketch.

Padget Geraldine Watrous, of Cleveland, O., formerly with the Savage Grand Opera company, sang the role of Leonora in Il Trovatore with the Sheshan Grand Opera company, owing to the illness of Miss Nelson, the regular soprano. Miss Watrous appeared with only a few hours' notice, in answer to a telegram from Mr. Sheshan.

Grace La Rue, who is to star in Six Months, will appear in vaudeville prior to her starring tour at the American Music Hall Dec. 10, afterward appearing in Chicago.

The Olive Mead Quartette—Olive Mead, Gladys North, Lillian Littlehales, and Vera Fonaroff—appeared in a concert at Mendelssohn Hall last Wednesday evening. Other concerts will be given on the evening of Feb. 1 and the afternoons of Jan. 4 and March 22.

When Henry B. Harris inaugurates his tenancy of the Hackett Theatre in April with Rose Stahl in Charles Klein's *Maggie Pepper*, the name of the house will be changed to the Comique.

Svelyn Weingardner Blanchard, a Chicago writer, is completing her first three-act play for the Shuberts. She has half a dozen plays in vaudeville. The Shubert play will have the title *The White Stone*, which is interpreted as *The Truth*. It will be a late winter production.

ENGAGEMENTS.

For Louis N. Parker's comedy, *Pomander Walk*, the Lieblers have engaged an English cast including George Oldens, Yorkie Stephens, Lennox Pawle, Edgar Kent, Geoffrey Douglas, T. Wigney Percival, Sibyl Carlisle, Dorothy Parker, Winifred Fraser, and Cleely Roberts.

Henry W. Savage has engaged Gwendolen Brooks, Harry Tansy, and Elsie Lorimer for Henry Kolker's starring vehicle, *The Great Name*.

Beth Stone, the dancer, goes with Christie MacDonald in *The Spring Maid*. Paul Chute will be another member of Miss MacDonald's company. George Marion is staging the piece.

Henry B. Harris has secured J. H. Benrimo and Mrs. Felix Morris for Rose Stahl's support in *Maggie Pepper*.

The cast of *The Aviator*, which comes to the Astor Dec. 6, includes Frederick Paulding, Robert Conness, Jack Devereaux, Frank Currier, Samuel Reed, Edna Baker, Emily Lytton, Osa Waldrop, Edythe Thorne, Nan Davis, Irene Warfield, and Wallace Eddinger.

Violet Heming will have the leading female role in *Daddy Dupard*, in which Albert Chevalier is to star.

Billie Burke opens in *Susanne* in Buffalo, Dec. 5. Her company will include Julian L'Estrange, G. W. Anson, Conway Tearle, Harrison Carter, Allison Skipworth, Ross Rand, and Jane Galbraith.

Beatrice Irwin will be in *Edmund Breece's* company in *Perry Mackaye's* *The Scarecrow*.

Maria Davis is to appear in the Liebler musical comedy, *Marriage à la Carte*.

Otis Harlan goes with William A. Brady's musical comedy production, *The Girl and the Drummer*.

Brigham Royce has been engaged to play *Justice Gilead* in *Perry Mackaye's* play, *The Scarecrow*, to be produced by Henry B. Harris.

NEW THEATRE COMPANY ON TOUR.

Owing to the two weeks' engagement of Mary Magdalene at the New Theatre, which begins next Monday, the New Theatre company will make a ten days' tour, visiting five cities. The company will appear in Rochester Monday, Tuesday and Wednesday evenings, Dec. 5, 6 and 7; Schenectady, Dec. 8; Albany, Dec. 9 and 10; Springfield, Dec. 12 and 13, and New Haven, Dec. 14. The entire company will be taken, and presentations of Don, Sister Beatrice, and The Thunderbolt will be made.

ANOTHER WALTER PLAY.

Charles B. Dillingham is to produce Eugene Walter's new play, as yet unnamed, in which Charlotte Walker is to star. Alice Butler will have an important role in the production. The play will probably be called *Homeward Bound* and will be produced Dec. 23.

STAGE HANDS STRIKE.

The stage hands in several Keith and Proctor theatres struck on Monday, but performances were given as usual. These theatres have been nonunion, and the strike, it is said, is an effort to unionize them.

DECORATING CLEMENTINE IN LONDON.

Charles Frohman presented *Decorating Clementine* in London at the Globe Theatre last Monday night with the American company, which was well received, although some of the reviewers harshly criticized the play.

AMATEUR DRAMATIC NOTES

The United Dramatic Society of Brooklyn, which this season includes the Flatbush Dramatic Society, recently began its Fall activities with a meeting and election of officers. The plays to be presented in the near future are a three-act comedy, *A Royal Runaway*, and a farcical sketch, *A Quiet Family*.

The newly organized Starling Dramatic Club of Park Slope, Brooklyn, has succeeded in getting together some excellent local amateur talent, including the following among its membership: Ella Donohue, Margaret Caffrey, Ida M. Vreeland, Anna Parsons, Emma Anderson, Juanita Borella, Robert J. McLaughlin, John Clark, Thomas A. Flemme, Walter Langlois, George J. Bolger, Henry J. Tully, Albert Ropte, Roy Pink, Joseph H. Fields, Albert J. Clark, Edward D. Maurer, B. G. Levine, W. N. Wood, Louis L. Yearley, William C. Ehrig, Robert T. Donnell, Thomas W. Bolger.

The Oxford Players of Brooklyn, a recently organized society of amateur stage folk, are having ardent rehearsals for a farce-comedy entitled *Nevada*, or, *The Lost Mine*, which will be produced at Lake View Hall in the near future. Andrew T. Berry, who has long been connected with amateur players as coach and producer, has undertaken to drill the company for the performance. Charlotte Newman, formerly of the Park Dramatic Society and a member of a Broadway company, has been selected for the principal female role. Another member of the Park Society who will appear in the cast is Maude Berenger. Marie Talbot, the business-manager of the society, has been chosen as the leading man. Before joining this organization Marie headed the Trinity Club Dramatic Society of Brooklyn.

Society amateurs will present John Lily's *Andromeda* on Dec. 9 at the Plaza for the benefit of the Union Settlement. The cast includes Emily Cox, Dorothy Marie-Smith, Mary Dora Horner, Miss Stryker, Alice Damrosch, Alfred Ely, Robert Buchanan, Louis de Koven, Arthur Hagenmeyer, and Herbert Jensen. Among those interested are Mrs. William A. Edgar, Mrs. William Adams Brown, Mrs. Thomas Battenwalke, Mrs. Rudolph Schirmer, and Mrs. James B. Sheffield.

Thanksgiving week was a gala one for Amateur Theatians of Brooklyn, and many plays were given. St. John's College gave a very clever performance of *Big Van Winkle*. The cast included Harry C. Kahn, Elizabeth A. Sheehan, Daisy McLarner, Frank J. Callaghan, Daniel J. McFarland, Harry W. Delck, Valentine Grady, John H. Keenan, W. T. O'Driscoll, Frank A. Dooling, John A. Cross, and Geraldine McCarty.

The Colonial Dramatic Society of Brooklyn presented *The House Next Door* in fine style. Richard Faulken, one of the founders of the club, coached the play. The Mercedes Players gave *The Man Downstairs* at the Kings County Democratic Club, Brooklyn, and won approval. The cast was as follows: Anne V. Dowling, Edward G. Kelly, Miss Murphy, Robert A. Wainley, Ethel F. O'Connor, William A. Mahoney, Mary F. Wilson, and John F. P'Kane.

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THE HOOSIER SCHOOLMASTER

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BEULAH POYNTER

THE DRAMA IN AUSTRALIA

WONDERFUL PROSPERITY ENJOYED IN ANTIPODEAN THEATRES.

Never Before Have Theatricals Been So Prosperous—Fortunes Being Made by Managers—A Host of Motion Picture Places Prosper Without Apparent Effect on Legitimate Theatres.

(Special Correspondence of The Mirror.)

SYDNEY, N. S. W., AUSTRALIA, Nov. 1.—Never before in the history of the Australian stage have things theatrical been so more prosperous. Fortunes are being or have been made by managers; and more new theatres are now in course of erection with every promise of a handsome return to their promoters, in addition to the regular theatres a host of moving picture shows in metropolitan, suburban and country districts are drawing regular and solid support, without apparently influencing in any degree the attendance at the recognized theatres. The attitude of general prosperity at present being enjoyed by the Australian Commonwealth is of course in main responsible for the present state of affairs, but, if I may be permitted to forecast, theatrical business is now on such a solid foundation and has such good financial backing that even when future seasons are as they must be from time to time—less promising than the present, theatrical enterprises will not lose to any great degree—that support which is now so lavishly accorded to them. Theatre going is a habit which once acquired is not easy to drop. Some years ago a leading manager gave it as his opinion that the Australian was the best theatre-goer in the world, but unfortunately there was not enough of him. The last statement now needs amendment, as numerically Australian playgoers are now very strong.

The success of the year has been Clarke and Meynell's production of *The Arcadians* at the Criterion, which when withdrawn after a long run was as strong as ever in popular favor. George Willoughby's company now occupies the Criterion and the night of the party, in which David James as *Chronos* easily secured the success of the play. The said James is a member of the well-known theatrical family of that name and is also a cousin of your David Belesso. Amy Willard appears with him as *Pauline*. This actress is not unknown in your States. She originally came to Australia as a member of Munro's Sweet Nell company and with Nellie Stewart visited you in that play. Remaining in America she appeared with Virginia Harrell, Mrs. Leslie Carter, Kyrie Bell, and Margaret Livingston. Buck Buckler, the Mr. Freyre in *The Night of the Party*, visited South Africa with Daniel Prawley and Mary Van Buren and was there for three years with B. and F. Wheeler's management. Subsequently he was in London with Sir Herbert Tree and Oscar Asche.

At the Theatre Royal we are being afforded an opportunity of sampling the wares of an American author new to Sydney. Eugene Walter's *Paid in Full*, which has aroused some controversy among local critics, is being well received. The author, Katherine Gray and William Desmond are in main responsible for the success of the production.

George Willoughby's company are appearing in *Mrs. Pearly* and the Countess. The J. C. Williamson management has played a triumph at Her Majesty's in producing *The Miss Glibbs*. Gerard Conway is responsible for the staging, with which no fault whatever can be found. The new leading lady, Blanche Brown, walked into public favor from her first appearance. The company is practically the same as recently appeared in the Greno.

At the Palace Allan Hamilton and Max Maxwell are scoring with *Why Men Love Women*, to be shortly followed by *Sutton Vane* and *Arthur Hailey*. *The Spider and the Fly*, *The Entertaining Firm*, *Mr. Roper*, *Clarke and Meynell* are in stage. The Gay Gordons in Melbourne for a Christmas attraction. Florence Ineson will appear as *Peggy*.

The same management are to produce early in 1911 *The Chocolate Soldier*, a comic opera now running at the Lyric. *Laurie*, *Constance Dreyer* will appear as *Nadine* in the Australian production.

Clarke and Meynell's Melbourne production of the tinsel *Tom Jones* was met with favor. Winnie O'Connor as *Rosalia*, William Cronwell as the *Baron* and Harold Thorley in the name part gain most honors.

George Willoughby has purchased for Australia and New Zealand Willard Holcomb's dramatization of *St. Elmo* and *A Fool There Was*.

Salvation Nell is now in rehearsal at the Theatre Royal by the Katherine Gray company. Dick Watkinson will be the Clarke-Meynell company's Melbourne *Panto* at Christmas next. It is understood that Ada Reeve is to shortly make an all-world tour embracing the Australian States. She was very popular here when she visited us with Bert Gilbert.

A Knight for a Day, which proved popular in Sydney, has been produced at the Princess's Theatre, Melbourne.

West's Limited have the plans out for a large suburban theatre in Sydney. This firm is coming money with its moving picture and the Lyric (Haymarket) are approaching completion.

K. NEWTON DALY.

NOTES OF VARIOUS ACTIVITIES.

Gertrude Perry, whose delightful performance in *Granville* last season resulted in her being featured, closed recently as leading woman for Paul Casanova and is now at liberty for offers. She is to be addressed at this office.

At Williamson's Com. Marie-Jeanne or *The Woman of the People* was presented at Leinster Opera House Nov. 18, the house being packed with French-speaking admirers of the excellent talent of Les Artistes Circles No. 149. The cast: Bertrand, Urie A. Rivard; Bemy, Pierre Lacombe; Catherine, Yvonne Lacombe; Marguerite, Marie Anne Rivard; Charlotte, Beatrice Lefebvre.

The Committee of Arrangements included J. A. Lefebvre, Victor Perrault, C. A. Lamoureux, W. O. Bonstetter, Homer Trahan, A. Rivard, J. L. Dube, Pianist, Mlle. Bernadette Potvin; director, H. A. Trudeau.

BROOKLYN AMUSEMENTS.

Four Offerings New to the Brooklyn Stage—Stock Notes and Personal Mention.

The Arcadians came to the Montauk and the cast included Frank Moulan, Julia Sanderson, Percival Knight, Connie Edles, Alan Muddie, Ethel Cadman, Harold Clemens, Mary Mackie, Lawrence Grant, and H. H. Meyer. This week *The Belief in Madness*.

The Magnetic last week presented Marie Dressler in *Lillie's Nightmare*, surrounded by a clever company, including Octavia Brooks, May Montford, Lottie Wart, Ethel Fairbanks, Nellie De Grassie, May Brennan, Horace Newman, Charles H. Brown, George and John Gorman, Harry Langdon, Sam Pelen. This week *The Summer Widowers*.

Another Broadway musical success was seen for the first time in Brooklyn last week when Lew Fields presented *The Summer Widowers* at the Sam Shubert Theatre with Max Rogers and C. Williams in the chief roles. For this week the attraction will be *The Posing of the Third Floor Back*, with Forbes Robertson in the leading role.

David Belasco's fine production of *The Lily* was presented again last week to a Brooklyn audience and the individual work of the play was keen for the play and performance, and testified its appreciation by applause that rose to the degree of enthusiasm. *The Bohemian Girl* week 25.

The *Honey* was last week's offering at the Grand Opera House, and a large audience was on hand during the entire week. The cast included Harrington Reynolds and Jessie Arnold. This week *The Deacon and the Lady*.

Thomas E. Shea moved to the Court Theatre last week, where he presented *A Self Made Man*, Mr. Jekyll and Mr. Hyde, and *The Belle* to a large and well-pleased audience. This week *The House with the Green Shutters*.

The *Theif* was presented before a large audience at the Amphion last week. Every figure on the stage in this play is a clearly defined character and the individual work of the principals, James A. Horgan, Lyman Osborne, Earl McEllan, Samuel Godfrey, Edna Archer, Crawford and Martha Conway, was in good taste.

Never do the "stars" of the Gus Forbes' Stock company twinkle so brightly as in farces. Comedy. They please an immense audience last week with a revival of Henry Barbery's *Facing the Music*, and furnished two hours of solid laughter. All the members were happily cast, and they co-operated finely in the riotous fun-making. Gus A. Forbes was seen at his best in the title-role while Marion Ruckert provided plenty of fun with her work as *Malice*, especially in the second act, where she takes the part of the housekeeper in fine style. Roy Phillips and James Kyrle MacCurdy also handled their respective roles in a very clever manner. Evelyn Watson was very pleasing as *Miss Frothingham*, and was Jane Stuart in the role of *Rory*. Al. F. Devitt, Kate Wood Fluke, and Louis Deane completed the cast and handled their parts very cleverly. This week the attraction will be *The Girl Out Yonder*, with Jessie McAllister and Victor Brown in the title-roles, and a fine performance is looked for. Mr. Forbes is leaving Broadway for a few weeks to play the leading roles with his new company at Stamford. Last week also marked the final appearance of Marion Ruckert with the Forbes Stock company. Miss Ruckert, although only a short time with the company, has gained many admirers among the theatregoers, and her departure is being leaving at this time has cast a gloom not only among the patrons, but among the members of the company as well. Miss Ruckert's acting has been above the average of that usually seen in stock, and it is thought the time is not far off when Broadway will welcome her back. Sixty laughs a minute was the verdict at the Bijou last week where the versatile stock company presented *All the Comforts of Home*. The numerous funny predicaments in which the different characters are placed, the good-natured humor and the amusing methods by which they extricate themselves kept the audience in roars of laughter throughout the entire performance. Marie Pavey as *Fife Orator* is at her best, and William A. Mortimer was kept busy unraveling his own love affairs as well as those of his Summer boarding house. Others in the cast were: George S. Fisher, Harry E. McKee, Edith Flowers, Mabelle Estelle, Frank Armstrong, Grace Fox, Marie Horton, Eugene Frasier, Page Spencer, Charles Greer, John H. Dillon, Everett Murray, and Mamie Allen. For this week Mr. Pavey will present a brand new play, *A Play Without a Name*, and will especially selected cast composed of members of his three stock companies and a fine performance is looked for. The play is from the pen of Marie V. Fitzgerald. Last week also marked the final appearance of Marie Pavey as leading woman with the Bijou stock company.

The Crescent Stock company presented for their Thanksgiving offering George Broadhurst's bright farce, *Why Smith Left Home*. George Alison made a capital Smith, while Ida Adair was excellent as the captivating and mischievous wife. Emmeline Melville and Charles Schuchman, ran close race for the honors. Miss Melville was imitable in the Irish character role of Lavinia Daly, originally played by Mrs. Yeomans and Mr. Schofield is at his best as Count Von Gumpelheimer. The other members of the company were as usual efficient in the other characters. Arthur Buchanan as the worthy General Billethead, Gertrude Rivers as Miss Smith, and Virginia Clair Reaton as the severe Mrs. Billethead did exceptionally good work. M. J. G. Briggs as Robert Walton, Joseph Egan as Major Dumcombe, and Nina Teresa Melville as Rose Walton, and Leadora Martin as Julia, he maid, assisted in an excellent production. This week, *Such a Little Queen*.

The seven best players of the Payton Stock company last week gave an interesting performance of *Paid in Full*. Miss Phillips was effective as *Rosina Brooke*. The farcical part of *Joseph Brooke* fell to the lot of Joseph Ward, whose keen appreciation of the part made more effective the fine work of Louis Leon Hall as Jimmy Smith and the excellent character sketch of Captain Williams by Lee Sterrett.

Edith Milton as Bertha Harra, Charlotte Wade as Mrs. Harra, and Ritchie Vandenberg as the Japanese valet played the incidental parts acceptably. For this week the offering will be *George M. Cohan's Fifty Miles from Boston*, with the full strength of the company.

The Phillips Lyceum Stock company presented last week *The Silverthorn*. The theme is one of love and jealous ambition and is told in an interesting and original style. E. A. Turner in the dual role of Joe Manley and Boby Dick, and Phyllis Gilmore as Susan Hackett were well supported by the company.

There was a brilliant Thanksgiving week programme at the Greenwood Theatre. The large audiences last week almost went into hysterics of laughter over the antics and sayings of Sam Mann and his company in the sketch entitled

WANTED

Can also place reliable people with other attractions—one place and repertoire.

MONTE THOMPSON, 39 Court Street, Suite 15, Boston, Mass.

The New Leader. Lily Lena, the English singing comedienne, made a popular impression. A. Seymour Brown and Nat D. Ayer appeared in an original comedy sketch, *Undiscovered Genius*. Hal Davis and Irene Mackay were effective in an act, *One Christmas Eve*. The singing of Horace Wright and Rene Dietrich was well applauded. Others on the bill were Hanson, Dean and Hanson; Bobby Pander and Brother, and Fay, Two Colors and Fay.

The attractions at the burlesque houses last week were: *The Star*, *The Big Beauty Show*; Casino, *The Merry Whirl*; Gaiety, *Singer's Serenaders*, and the *Brooklyn* with CHARLES J. RUPPEL.

AROUND VARIOUS CIRCUITS.

News Notes of Activity from Managers in a Wide Territory.

C. A. Bun Southern Circuit (Inc.).

It is reported that E. P. Davis, manager of the Bijou Theatre, at Griffin, Ga., is arranging to remodel and manage several theatres in that territory. Arrangements have been made with this office for the booking.

J. H. Daniels has assumed the management of the new Opera House at Cartersville, Ga., booked by this circuit.

The manager of the new Opera House at Commerce, Ga., has placed his theatre on this circuit.

J. C. Urquhart has assumed the management of the Opera House at Cochran, Ga., which is booked by this circuit.

Harry Scott of Harry Scott company, manager of several well known attractions, is in New York arranging for next season's bookings for his several attractions. His headquarters are at this office.

F. Grier Miller, owner of the New Theatre at Statesville, N. C., and H. P. Grier, mayor of that city, will spend a few days in New York, making their headquarters at this office.

J. J. Coleman Circuit.

The George Amusement company have booked the famous company on this circuit, beginning in February in Arkansas.

Ben-Hur will play in Louisiana in January. George N. Loomis has successfully launched his new attraction, *Frederick the Great*, and the newspapers in North and South Carolina pronounce him equal to any of the magicians in this country he has seen in years. He will shortly play through Kentucky and Tennessee.

My Cinderella Girl and Beverly, two of Delamater and Norris' attractions, have been booked over this circuit.

W. A. Brady has booked *The Nigger* through this circuit in February.

Wierluppe Robinson, owner of the Opera House in Harrodsburg, Ky., will personally manage it in the future and has placed the bookings exclusively with this office.

M. Reis Circuit.

Mr. Reis, who has returned from a short trip over his circuit, reports business conditions to be excellent, and further states that Thanksgiving week this year showed an improvement over last year.

The Grand Opera House at South Bethlehem, Pa., has been leased to Charles M. Schwab, the local manager, for hand concerts and local use. The lease is for an indefinite term.

ST. LOUIS.

Maxine Elliott, Maude Adams, and Fernando Eliseu All Well Received—Stock News.

The Jolly Bachelors began their second week of St. Louis sojourn 27 before a crowded house. The Shubert has become the favorite spot of lovers of musical comedy, and they were especially appreciative of Stella Mayhew and her splendid support.

The Garrick was visited by Maxine Elliott's vast following here last week when she appeared in *The Inferior Sex*. The sea-breezy comedy was very well performed by a very capable co., drawing immense houses.

Maude Adams in what *Every Woman Knows* secured on week's engagement at the Olympic 28. Miss Adams has not added to her list of admirers, but has established herself as an actress of rare understanding and unique expression. Arthur Byron as John Shand was a very strong character. The supporting co. was exceptionally able.

The Century offered *The Third Degree* last week with Fernando Eliseu in the chief role. Miss Eliseu is distinctively a find for the play owners, as her work was very strong and telling. James Seeler and Ralph Ramsay were prominent members of a seasoned cast.

The Soul Kiss of Genee fame returned to the American 27, with Ethel Gilmore, a newcomer of talent, from England in the role of the dancer. New songs and music added to Miss Gilmore's solid ability, and a good co. made the attraction one of the week's favorites.

The Imperial had *The Nineteen and Nine* last week. This rural play of beautiful possibilities was developed to the utmost by the co. of young players, whose enthusiasm made it delightful.

Blue Jeans was put on by the Havlin Stock co. last week. Jessaline Rodgers appearing in the leading role of June. The co. had its usual good support.

The Metropolitan Stock co. will open its engagement at the Coliseum Jan. 2, and will render a programme of the highest in musical art. *Salome*. The *Girl of the Golden West*. Offenbach's *Tales of Hoffman*, and Tannhauser are among those planned for. The ticket sale is reported to be very good, even so far ahead as the present date.

Robert Mantell in a repertoire of Shakespearean plays will open a week's engagement at the Shubert next week.

Bills this week Shubert. Robert Mantell in Shakespearean repertoire; Glynnie, Richard B. Carl, with Edna Wallace Homer, in *Jumping Jinx*; Century. Robert Elison in *Where the Trail Divides*; Garrick. Cyril Scott in *The Lot-*

Dramatic Stock people in all lines

Permanent Company in BROCKTON, MASS.

REHEARSALS DEC. 19th

Can also place reliable people with other attractions—one place and repertoire.

MONTE THOMPSON, 39 Court Street, Suite 15, Boston, Mass.

For Rent

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Attractions Wanted. Good business for good shows. Capacity 1000. 21 miles from N. Y. Population 10,000; same amount surrounding towns to draw from. All dates protected. Want musical, farce comedy, minstrels, drama, repertoire. Open time, December and later. Write or wire quick.

John A. Mack, Manager.

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A beautiful home right on the salt water; 95 ft. water front, about 175 ft. deep; fine sandy beach; fishing, crabbing and bathing from your own door; new 7-room bungalow, all improvements; right on Mt. Sinai Bay, L. I. This is the finest salt water front on Long Island. No restrictions of any kind on this property. Owner is compelled to sell. Price \$4,000; \$500 cash; balance on easy terms. Address P. O. Box 72, Hempstead, L. I., N. Y.

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CINCINNATI.

J. E. Dodson's Second Visit—Doings of the Forepaugh Stock—Other Attractions.

J. E. Dodson opened at the Grand Opera House in the House Next Door 28. This is his second engagement here in the same play, and he was well received.

The attraction at the Lyric this week is *The Midnight Sons*, opening 27.

The Orpheum has a sixteen-act bill this week, with Hilda Strong, in *Brigade*, as the headliner. The bill includes Edouard Joss in *The Strips*, Arthur Dunn and Marie Glasier, Dave Genaro and Ray Bailey, new songs and dances; Tim McMahon and Edith Chappelle in *Why Hubby Missed the Train*, Five Musical McLarens, and others.

La Pia, the enchantress, is the headliner at the Columbia. Others on the bill are: Brothers Rigoletta, Flo Irwin and Sidney Broughton in *At the Ball*, the *Horse Dealer*, the *Three Leagues in a One-Night Stand* in *Minstrelsy*, and others.

The Empress has a fine bill this week, headed by the *Yogman Family* in a sensational wire novelty act. Another big act is that of Sonaghan and Lennox and co. in a comedy playlet, *Dormston's Substitute*.

The Forepaugh Stock co. is giving a revival of *Brown of Harvard*. Herschel Mayall, who returns to the co. as leading man, is seen in the title-role. Angela Dolores, a former member of the old Pike Stock co., is the new leading woman.

Charles Mackay and Lillian Kemble, leading man and woman of the Forepaugh Stock co., have left that co. their last appearance being in *Salvation Nell*. During their short engagement here these clever players won the admiration of the Forepaugh patrons, and their departure is exceedingly regretted.

The Ninety and Nine opened at Henck's on Sunday afternoon. A very realistic scene is the prairie fire scene through which locomotive dashes at full speed, driven by the hero.

The Passing Show is the attraction at People's this week. A. J. McNAIR.

RECORD OF DEATHS.

Frederick R. Wells, father of Mae Wells, of the team Johnson and Wells, died at their home in Brooklyn, N. Y., Nov. 18. He was buried Nov. 19 at Evergreen Cemetery.

Mrs. Caroline Eldridge, mother of Charles E. Eldridge, died in South Hartford, N. Y., Nov. 18. She was eighty-nine years old.

Mrs. Mary Louise Hall, widow of Thomas Chantran, died in Middletown, N. J., Nov. 21. She leaves six sons and two daughters.

Mrs. Charlotte Winterburn, seventy years old, formerly an opera singer, died in poverty in Pittsburgh, Pa., Nov. 20. She had been employed as a book agent by the American University Society. Mrs. Winterburn was Charlotte Van Duser Hutchinson and married Dr. George William Winterburn in 1871. When she signed contracts for a three years' world tour, as leading contralto, in 1880, he divorced her. She had sung at Steinway Hall and for several years directed the music of the Normal College in Park Avenue.

THE STOCK COMPANIES.

Eugene J. Hall's Associate Players opened an indefinite engagement at the San Carlos Theatre, Key West, Fla., Oct. 31. The first week's business was phenomenal. The company is playing all the recent successes and includes in its roster Jane Lowe, Anna May, Adelaide Secord, Vera Secord, Mrs. Frank Linden, Mrs. Otto Oretto, E. J. Pitts, Gerald J. Raymond, Barrett, Edward B. La Rens, Frank Linden, John Adair, Jr., Otto Oretto, Franklin Evans, Earl Proctor, W. A. Bepald, R. Loyal, and Harry Ludlum.

The Gregory-Stegner Company has secured through Sanger and Jordan, the rights to George Ade's comedy, Father and the Boys, in which play William H. Crane has been touring for the past three years. They will open their season about Christmas with William H. Crane in Mr. Crane's part, using Charles Frohman's entire original production. Mr. Turner is considered one of our best character actors, and has starred for the past eight years in such plays as David Harum.

Dolly Davis opened with the Orpheum Stock Company, Kansas City, Mo., last week and received an unusually cordial welcome from her many friends in that city, who remembered her from her previous stock engagement there. Miss Davis went direct from her long summer stock engagement to the Orpheum Stock.

Doris Hardy has been engaged as leading lady and Walter P. Richardson as leading man by the Wolfe Stock company, permanently located at Wichita, Kan.

Charles J. Haines and Geraldine Russell (Mrs. C. J. Haines), have been engaged for heavy roles with the Robyns Darnier Stock Company, Elmira, N. Y. They are enjoying a pleasant season at the cozy Mozart Theatre. Good business continues with high class plays.

Bartley McCullum, who for the past three seasons has been associated with the Keith Stock company at Portland, Me., will leave that company Nov. 26 to assume the stage management of a number of John Cort's companies on the Pacific Coast.

THE PASSION PLAY OF 1910.

Henry Ellsworth's pictorial reproduction of Oberammergau and the Passion Play of 1910 was given before an interested audience at the Gaiety Theatre Sunday afternoon, Nov. 27, under the management of D. W. Haynes. For eleven summers Mr. Ellsworth has been a resident of Oberammergau, and, during the Sacred Drama of 1910, he spent five months there, from May 8 to Oct. 3, and witnessed twenty-four of the fifty-nine performances. Special privileges have been accorded him for making a complete collection of colored stereopticon views of Oberammergau, and he has also been granted the right to use the original score of the Passion Play music. It is not merely the Passion Play, however, that Mr. Ellsworth deals with. He reveals to his hearers the remarkable influence that the play has exerted upon the lives of its performers. The little village of Oberammergau, containing only 1400 inhabitants, is an amazing example of the mine of latent capacity, musical, dramatic, intellectual, which exists among the common people; capable guidance and adequate inspiration have enabled the ploughmen, tinkers, tailors, bakers, and the like of this particular village to render noble and convincing evidence of the fact. The entire village is consecrated to the play, and the refining and spiritualizing effect is everywhere in evidence among the Oberammergauers in the sweet simplicity of their home life, their true dignity and high ideals; the mental, moral and physical perfection of these God-fearing people, their superior culture and sincere refinement. On this portion of his subject Mr. Ellsworth places strong emphasis. Great improvements in the Passion Play production were effected in 1910. A new theatre seating 4000 under cover has been constructed. The work was done entirely by villagers under direction of a contractor from Munich. But no attempt to commercialize the production is being made; it remains absolutely on its original plan with no concessions to modern ideas; for example, no make-up whatever is used, no wigs, paints or such like; except for the costumes, players appear on the stage just as they do on the street. Mr. Ellsworth's 300 colored views give his hearers a clear and comprehensive idea of his subject. These are stereopticon views, only, as no moving pictures have been made of the play. His programme consists of five numbers: the Kreuzschule (produced at Oberammergau in 1905, and consisting of dramatic tableaux from the Old Testament), Hosanna, the Song of Solomon, the Journey to Calvary, and Apocryphals. These views were taken at Oberammergau last summer during his eleventh visit to the village, and they are said to be the only authentic views that will be shown in America.

IN HIS STEPS

The Rev. Charles M. Sheldon, of Topeka, Kan., and Professor F. H. Lane, of Washburn College, have dramatized Mr. Sheldon's famous religious book, "In His Steps," which was the sensation of a few years back, and the play will be produced at the Central Congregational Church, Topeka, by members of the Christian Endeavor Society on Dec. 18 and 20. The first performance will be witnessed only by the members of Mr. Sheldon's church. The second performance will be given before those who have been favored with tickets. No admission will be charged.

LETTER TO THE EDITOR.

Shakespeare Memorial Theatre.

New York, Nov. 26, 1910.

To the Editor of The Dramatic Mirror:

Sir.—April 23, 1910, is the three hundredth anniversary of William Shakespeare's death. Americans, and those of us who live in America, will want to possess some permanent, practical living record of the world's greatest playwright.

The coming generation loves its Shakespeare. At least six of the great cities of this country can erect a real Shakespeare theatre.

The ideal manner of its foundation would, of course, be by public subscription, from rich and poor alike, a real people's playhouse. For instance, a million people could give at least \$1 a year for five years, commencing April 23, 1911; 1916 will be here in a twinkling.

England and Germany are at work in the cause. It only needs a practical plan of operation. The press can do the whole thing.

A PLAYER.

QUESTIONS ANSWERED.

V. A. R., Cincinnati, O.—We do not furnish addresses. Address the lady in care of this office or in care of Liebler and Company.

P. A. H., Bradock, Pa.—No, she is not playing this season. She may appear later in New York, but is not likely to be seen in Pittsburgh. She has announced her intention of playing only a few weeks each season and only in New York.

P. S. G.—Frank MacVicar was the original Harrigan, the political boss, in The Man of the Hour.

LETTER LIST.

Members of the profession are invited to use this Mirror post-office facilities. No charge for advertising or forwarding letters except registered mail, which will be re-registered on receipt of 10 cents. This list is made up on Saturday morning. Letters will be delivered or forwarded on personal or written application. Letters advertised for two weeks and uncollected will be returned to the post-office. Circulars, postal cards and newspapers included.

WOMEN.

Anker, Florence, Pearl E. Abbott, Idah Anderson, Stella C. Alsworth, Lena Ashwell, Laura Albert, Mae Alsworth, Bradshaw, Pauline, Sadie Berry, Fanny Bradshaw, Mrs. Chas. Barry, A. M. Baxter, Ione Bright, Violet Brock, Eleanor Barry, Josephine Baird, Julia Blane, Helen Bertram, Alice Butler, Madge Burt, Vienna Bolton, Carter, Winifred, Mrs. M. B. Collins, Kitty Chaplin, Mrs. J. F. Clark, Rose Oliver, Annette Collins, Nina Carleton, May Carlisle, Maud Courtenay, Clara Coleman, Mrs. Frank Colton, DuMont, Gertrude, Dorothy Deschelle, Hagg, Ducas, Emily Dodd, Gertrude Dallas, Mrs. Edmund de Courtes, Laura E. Drake, Emma Davis, Florence Davis, Camille D'Arville, Jessie A. Darrell, Mrs. Arthur Dean, Isabelle D'Armond, Mary B. Dean, Elsie De Wolf, Mildred De Leon.

Esmeralda, Edna, Ermeline Earle, Lillian Elliott, Marjorie English, Earle Elverson, Virginia Elwood, Florine, Faye, Vera Finlay, Graber, Marie, Marie Golden, Julia Gray, Hallie Gelbart, Mythe Greissler, Marna Gelson, Minnie M. Gordon, Edith Giroux, Elsie Gibson, Lizzie Goodie, Marie Gower, Mabel R. Griffith.

Hudson, Clara, Neva Harrison, Geneva Harcourt, Blanche Holt, George Hall, Mrs. Gene Hughes, Mrs. Francis H. Hyde, Grace Hopkins, Irving, Isabelle, Joel, L. P., Mrs. Grace Jernyn, Keelm, Ray, Eleanor Kent, Winifred King, Lord, Pauline, Margaret Lawrence, Alice Le Clair, Lepera, Mary Lawton, Annie Lloyd, Annie Lane, Edna R. Linden, Florence C. Lang, Jennie Lee, George Leary, Robie Leslie, Mears, Ben S., Mrs. Geo. E. Murphy, Roslyn Mendenhall, Blanche Moulton, Florence Mack, V. Moberly, Edna Macbeth, Evelyn Monroe, Jeanette Norton, Jane Marbury, Jean Marcell, Ethel J. Merrill, Josephine Morris, Annie Mortimer, Teresa D. Malloy, Marie McKerritt, Isabelle McGregor.

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Thayer, Gertrude, Hazel Tunner, Cora Thomas, Dorothy Turk, Mayne A. Taylor, Stella Tracy, Vokes, May, Nellie Vicars, Mrs. J. G. Von Staffen.

Wilson, Walter, Mrs. Miss H. E. Womethal, Julia Walcott, Lucy Warner, George Ward, Clara Weldon, Frankie Wilson, Flo Ward, Ira W. Willis, Nina Winters, Alice Wilson, Janet A. Walcott.

MEN.

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REGISTERED MATTER.

Jas. Corte, F. A. Demarest, Clara Panlet, M. R. Moulton, Frank Rowan, Franklin Whitman, Ernest Francoel, Sidney McCurdy.

DATES AHEAD

Received too late for classification.

BLUE MOUSE (W. B. Fredericks, mgr.): Carbondale, Pa., 30, Honesdale Dec. 1, Scranton 2, 3, Wilkes-Barre 5, Freeland 6, Hazleton 7.

BLUE MOUSE (C. D. Parker, mgr.): Clifton Forge, Va., 30, Covington Dec. 1, Beckley, W. Va., 2, Hinton 3, Charleston 5, Huntington 6, Williamson 7, North Fork 8, Pocahontas, Va., 9, Bluefield, W. Va., 10.

FIELD'S GREATER MINSTRELS (Al. G. Field, mgr.): Columbia, Tenn., 30, Huntsville, Ala., Dec. 1, Gadsden 2, Rome, Ga., 3, Athens 5, Abbeville, S. C., 6, Greenville 7, Raleigh, N. C., 8, Greensboro 9, Danville, Va., 10.

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GILPINS, HYPNOTISTS G. H. Gilpin, mgr.: Richmond, Ill., Dec. 1-10.

HALL, DON C. (Don C. Hall, mgr.): Cheating, Ill., 25-Dec. 5, Capron 5-10.

HIMMELSTEIN'S ASSOCIATE PLAYERS (Geo. A. Himmelstein, mgr.): Anderson, Ind., 25-Dec. 10.

HIMMELSTEIN'S IMPERIAL STOCK (Geo. A. Himmelstein, mgr.): Chicago, Girardus, Mo., 25-Dec. 8, Springfield, Ill., 4-10.

MALLOY, CLIFTON (D. H. Cook, mgr.): Marysville, N. Y., Dec. 1, Oneonta 2, Richmondville, Cambridge 3, 4.

MIDNIGHT BOYS (Wester, New Fields, mgr.): Charlotte, N. C., 30, Wilmington Dec. 1, Charleston 2, Savannah, Ga., 3, Jacksonville, Fla., 4, Macon, Ga., 5, Columbia, S. C., Birmingham, Ala., 6, Chattanooga, Tenn., 7.

MURRAY AND MACK (Ollie Mack, mgr.): Gulfport, Miss., 30, Brookhaven, Dec. 1, Yasco City 2, Jackson 3, Haines, Ark. 4, Pine Bluff 5, Hot Springs 7, Little Rock 8, Texarkana 9, Shreveport, La., 10.

OLD OLSON (J. M. Hewitt, mgr.): Vancouver, B. C., Dec. 1, Victoria 1, Vanimo 5, Westminster 6, Bellingham, Wash., 7, Mt. Vernon 8, Arlington 9, Everett 10.

ROBARY (Howard and Clifford, mgr.): Champlain, Ill., 30, Danville Dec. 1, Vincennes, Ind., 2, Hoboken, Ill., 3, Princeton, Ind., 4, Washington 5, Olney 7, Mt. Vernon 8, Dequon 9, Marion 10.

ROYAL BLAZE (George H. Rabb, mgr.): Windsor, Minn., Dec. 1, Waterville 2, Mankato 3, New Prague 4, Hoken Lake 5, Jackson 7, Matherly, Ia., 8, Remmington 9, Ruthven 10.

SEVEN DAYS (Wasmuth and Kemper, mgr.): Aurora, Ill., 30, Main Dec. 1, Kenosha, Wis., 2, Racine 3.

STEWART, MAY (J. E. Olin, mgr.): Pance City, Okla., 30, Stillwater Dec. 1, Norman 2, Pampa Valley 3.

THREE (Geo. H. Sullivan, mgr.): Milford, Mass., 30, Athol Dec. 1, Newburyport 2, Sanford, Me., 3.

TURNING POINT (G. A. Sullivan, mgr.): Richmond, Va., 28-Dec. 3, Philadelphia, Pa., 5-10.

UP AND DOWN BROADWAY (Mears, Shubert, mgrs.): Indianapolis, Ind., 28-Dec. 1, Louisville, Ky., 2-4, St. Louis, Mo., 5-10.

WARDE, FREDERICK: Lake Charles, La., 30, Beaumont, Tex., Dec. 1, Galveston 2, Houston 5, Austin 7, Ft. Worth 9, 10.

WHAT WRIGHT LEFT (Fred Wright, mgr.): Burlington, Vt., Dec. 1, St. Albans 2, Plattsburgh, N. Y., 3, Fort Henry 5.

WHEN SWEET SIXTEEN (Arthur A. Lotta, mgr.): Springfield, Mass., 5-7, Worcester 6-10.

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IN BOSTON THEATRES

Francis Wilson Visits the Hub After All—Operatic Topics—The Sothorn-Marlowe Engagement—Thanksgiving Day Merrymaking—Benton's Notes.

(Special to The Mirror.)

Boston, Nov. 29.—An unusually large number of changes in bill makes the week in Boston a lively one. Three runs continue over, but about everywhere else there are changes of star or at least changes of play.

Francis Wilson is the chief newcomer in town this week and he has brought The Bachelor's Baby to the Hollis. Last year, when there was the agitation for the abolition of the theatre, it looked like an absolute impossibility of seeing this piece here. Great was the disappointment that resulted. Consequently there came a genuine interest when it was announced that Mr. Wilson would come here after all, and that management would in a fashion that indicated that the Gillette property, which kept up clear to the finish, would continue to this engagement. Ethel Downie played the baby for the Boston engagement and was a hit.

It was evident that Blanche King's Boston friends were giving her a fine welcome back here when she came to the Majestic with The Yankee Girl, and the engagement opened in a rousing fashion. Her song hits are all good. Harry Gilfill shares in the honors.

The Boston has been devoted to dramatics for quite a while, but this week it has turned to the musical style of entertainment, the Joseph M. Gaites brand, and it looks as if it would be another case of Three Twins. This time it is Katie Did, which is perpetuating the fun of the friends from India in musical form. May Vance is the chief comedienne, and a lively one, too, while Louis Simon, who made much of the "Let George Do It" idea in the late lamented \$5,000,000 at the opening of the season, has better chances in the new production.

The Harbor of Devils opened the new week of opera at the Back Bay house, and varied changes are to follow; but the chief feature will be a polyglot sandwich night on Friday, L'Enfant Prodigue will be given its first repetition in French, the second time in America, and then Russia will have The Miser Knight, last year's poverty. Finally Italy will have its flag with Cavalleria Rusticana.

M. H. Sothorn and Julia Marlowe are in the third and last week of their engagement at the Shubert, and from here they go straight to New York. The Teming of the Shrew is the opening bill, and there will be many changes during the week, until Macbeth, which will set the actors pretty near Sabbath breaking, for the tragedy is given with such completeness and elaborately that the curtain never falls till about midnight.

It is very evident from the start that The Lion and the Mouse would run for a fortnight at the Castle Square, for it was so well received at the very start, and the second week became imperative. The acting of the play was quite on a par with the higher priced productions which had been given of the piece, and was a new feather in the caps of these stock players here. Mr. Gray's interpretation of Henry was a veritable gem, and Miss Young as Shirley Rosemore was notably strong in the denunciation scene of the third act.

Manuel Harrison is back again at the Globe as a star, and this time it is Lulu's Husband. For the week's offering the Grand Opera House has in taste of the New England rural offering, with love affairs and comedy, as a contrast to the traditional melodrama of the house. A Minister's Sweetheart is the bill.

The Fortune Hunter has only this week left of its stay at the Tremont, and it is very evident that the comedy will close just as it began, to tremendous applause. John Barrymore will leave Boston this week, firmly established as a star.

Montgomery and Stone have had their time lengthened at the Colonial. They were booked here for only four weeks with The Old Town, but the business of the first two weeks was so great that other attractions were transferred so that there will be no close of the run at present.

Seven Days, at the Park, also will have a clear way for some time to come, as the sixth week of the engagement has started in, a factor that indicates that possibly the run may approach that of The Man in the Moon. Frankie Ward's vaudeville debut in Boston is the marked feature of the week at Keith's, and she is by all odds the best feature of all in the bill. She has a fine offering in An Unlucky Star and is splendidly received. Others with her are Ona, Gus Edwards' Kentucky Kids, Williams and Schwartz, Jolly Willie and company, Tom Mahoney, the Musical Johnstons, the Canille Trio, and Harry Teasdale.

In the burlesque houses about town the changes of bill are: Gaiety, Fred Irwin's Big Show; Howard Atherton, Moulin Rouge Burlesque and house elf; Columbia, Edward Hayes in The Wise Guy, and Casino, Vanity Fair.

Thanksgiving Day was a busy one for the actors playing in Boston, as they all had their matinees to give for the New England holiday and they had little chance to give dinners of an elaborate return to their friends. Jack Barrymore, William Gillette, David Montgomery, Lucille La Verne, and Fred Stone were among those who had little parties, and George O'Raney and Florence Rice did the entertaining in their dressing rooms at the Park, where the turkeys were sent in between performances of Seven Days. The Boston Branch of the White Rats gave a dinner to about ninety members who were playing in town. It was served at a sort of family party at the new clubhouse on Alden Street, and the affair did not start until about midnight. Business at the theatres was enormous everywhere that day.

B. F. Keith sent Thanksgiving turkeys to all his employees, his customary remembrance for that holiday.

Heroic efforts are being made to build up the sale of popular priced seats at the Back Bay Opera House. All the newspapers have been pressed into the service, and they have generously given long articles showing how the lower priced parts of the house have been giving

chances for seeing grand opera that Boston has never had before. It is very evident that the moving pictures have hit the popular priced patrons of grand opera just as hard as those of the dramatic houses, for thus far this season the patronage has been along the lines of the season subscriptions, and the upper regions do not live up to the traditions of Boston as a musical center.

Constantine went on to New York last week to sing in Rigoletto at the Metropolitan, and Lipkowsky made a pilgrimage to Montreal that she might take the title-role in Lakme. That shows the resources of the Boston company when it could furnish stars to two cities in addition to its production at home.

Major Henry L. Higginson, the wealthy backer of the Boston Symphony Orchestra, celebrated his seventy-sixth birthday last week, and received many congratulations in the musical world. The big bat crusade at the Symphony concerts ended at the rehearsal last week. Only one woman was left, who declined to remove her head dress in response to protests, and she retired from the hall in the middle of the concert.

George Dixon, the tenor who had been in opera at one time and who was one of the Chapman-Alexander revival vocalists later, came back to Boston last week and sang at the Y. M. C. A.

Clayton D. Gilbert's pupils in the dramatic department of the New England Conservatory of Music give a recital in Jordan Hall this week, with a special feature in the repetition by request of Love in a Toy Shop, the dramatic pantomime which Mr. Gilbert wrote himself. There will also be A Dream of All Hallows, Gretchen Green, and The Bean's Christmas as dramatic bits.

Christie MacDonald comes to town to follow the engagement of John Barrymore at the Tremont. This will be the premiere of The Spring Maid, and an ingenious advantage has been taken of Mayor Fitzgerald's plan that Boston does not see shows until a year or so after New York. The Mayor is getting black type features everywhere as a result.

SPRINGFIELD.

Gertrude Elliott Cordially Welcomed—Victor Herbert's New Play—Prospects Bright.

The young people of Holy Name and Our Lady of Hope parishes presented A Bit of Barney 23 to a large house and with great success. The record engagement of the season was Gertrude Elliott in The Dawn of a Tomorrow 24-25. Five capacity audiences welcomed the accomplished star and her line on her first visit to Springfield, and the rousing play easily ranked as the first attraction of the year. Coming are: Quincey Adams Sawyer 26-27, Three Twins Dec. 1-3. Premiers of Victor Herbert's new song play, When Sweet Sixteen, 6-7. Samhain recital 8. The New Theatre co. 12, 13; plays not yet announced. The Climax 15.

There have been quite some talk about a new theatre here, a couple of New York men being up to interest local capitalists, and several meetings were held and tentative plans drawn. A proposition was to play highest attractions, Saturday Manager Gilmore, of the Court Square, quietly put a stop to the scheme by divulging that he had a contract with the Shuberts not to book anything in this city outside of the Court Square Theatre for the next five years without Mr. Gilmore's consent. An ink contract with the Shuberts and Gilmore's creditors is fully as protective. Springfield, through the Court Square Theatre, is assured of the best things that come out on the road, and it makes the roadster dramatic prospect that Springfield has had for years. While the Shubert contract also prohibits booking within 20 miles of Springfield, Mr. Gilmore will not interfere with their playing the Academy of Music in Northampton. Foll's vaudeville bill week 21-23 had Clara Belle, Jerome Kern, musical sketches, and, as a headliner, The Great Bloomington Players in an amusing sketch, Nerve: Rilda Morris in songs, the Oliver Quartette, Claude Rode in blackwire stunts, Conroy and Le Maire in a blackface act, and the Four Reddies in graceful acrobatic performances. Business continues large.

Miss Jants in The Slim Princess is the Christmas attraction at the Court Square.

EDWIN DWIGHT.

BALTIMORE.

Julian Eltinge's New Play—The Mikado, The Round Up, The Rosary—in Vaudeville.

BALTIMORE, Nov. 29.—The Fascinating Widow is seen at Ford's, with the over-the-top Julian Eltinge as the star, surrounded by one of the best collections of comedienne and singers seen here in quite a while. Seven Days will follow, with Adeline Gense will be seen Dec. 12.

An exceptional cast, headed by Fritz Scher, presents The Mikado at the Auditorium. In the company are Dicky Bell, Kate Gordon, William Panforth, Harry Fox, Frank Rushworth, Marie Rose, H. L. Waters and Arthur Cunningham. Grace George will be seen next week in Sauce for the Goose.

Klaw and Erlanger's big production of The Round-Up is the offering at the Academy. The capable company includes Raper, Helmer, Gordon Crane, Mitchell Harris, Ernest Allen, William Conklin, Sidney F. Conklin, Joseph M. Lothman, William H. Bailey, A. L. Richardson, Jacques Martin, James Asbury, Edwin P. Settle, Frank Cooper, Paula Gray, Grace Brennan, and Mattie Edwards. Next week The Arcadian, Dec. 13 The Dollar Princess.

The Rosary, by Edward E. Ross, is presented by a very good company at the Holiday Street. It will be followed by At the Old Cross Roads. The big hit at the Maryland is headed by Billywell Brown. Other specialties include B. A.

Boile, Truvate and Adonis, Marshall Montgomery, Skreola Sisters, Blissett and Scott, and Homer E. Mason and Marguerite Keller. Billy W. Watson is at the Gaiety with the Girls from Happyland. The Hunt-Stanley Company will follow. The New Century Girls are seen at the Monumental. Next week they will give place to The Tiger Lillies. Vanderville is presented at the Victoria, the Wilson, and Lillian's. The Boston Players are seen at the Savoy in The Lion and the Mouse.

HAROLD BUTLEDGE.

THE MOTION PICTURE FIELD.

(Continued from page 22)

LICENSED FILM RELEASES.

Nov. 28, 1910.

(Bio.) Plain Song, Drama.....	997
(Pathe) Border Tale, Drama.....	679
(Pathe) A Freak, Acrobatic.....	385
(Selig) Queen of Hearts.....	.....
(Lubin) Shadows and Sunshine.....	.....

Nov. 29, 1910.

(Vita.) Woman's Love, Drama.....	990
(Edison) Greater Love.....	.....
(S. & A.) Tie That Binds, Com.....	953
(Gau.) Flat Next Door.....	.....

Nov. 30, 1910.

(Edison) Arms and the Woman.....	.....
(Pathe) Who Is Nellie? Com.....	650
(Pathe) Finland, Scenic.....	344
(Kalem) Touch of a Child's Hand.....	.....
(Kalem) Thames to Westminster.....	.....
(Urban) Return at Midnight.....	.....

Dec. 1, 1910.

(Bio.) Effecting a Cure.....	.....
(Selig) The Stepmother.....	.....
(Lubin) Spooner Sam, Com.....	990
(Melies) Pals.....	900

Dec. 2, 1910.

(Pathe) Tale the Mirror Told, Drama.....	946
(Pathe) What a Dinner, Com.....	344
(Vita.) Jack Pat and Jim Slim, Com.....	951
(Edison) Cowpuncher's Glove.....	.....
(Kalem) Elder Alden's Indian Ward.....	945

Dec. 3, 1910.

(Vita.) Preacher's Wife, Drama.....	1001
(Pathe) Maid of Niagara.....	.....
(S. & A.) Circle C. Ranch's Wedding Present.....	1000
(Gau.) Nancy's Wedding Trip.....	.....

Dec. 5, 1910.

(Bio.) Child's Stratagem, Drama.....	908
(Pathe) Clever Domestic, Com.....	485
(Pathe) Mexican Tumblers.....	.....
(Selig) Widow of Mill Creek Flat, Com.....	1000
(Lubin) Mexican Border, Drama.....	900

Dec. 6, 1910.

(Vita.) Tin-Type Romance, Com.....	996
(S. & A.) Love's Awakening.....	1000
(Edison) Winning of Miss Langdon, Com.....	995
(Gau.) Man of Honor, Drama.....	834

Dec. 7, 1910.

(Edison) Life of a Salmon.....	440
(Pathe) Animated Armchair, Com.....	550
(Pathe) Coconut Plantation, Scenic.....	348
(Kalem) Rachel, Drama.....	1000
(Urban) Admiral Coligny, Drama.....	942

Dec. 8, 1910.

(Bio.) Turning the Tables, Com.....	416
(Bio.) Happy Jack, the Hero, Com.....	576
(Selig) In the Wilderness.....	1000
(Lubin) Reggie's Engagement, Com.....	990
(Melies) What Great Bear Learned, Drama.....	950

Dec. 9, 1910.

(Pathe) Nick of Time, Drama.....	800
(Pathe) Soap in His Eyes, Com.....	184
(Vita.) He Who Laughs Last, Com.....	927
(Edison) Captain's Bride, Drama.....	1000
(Kalem) Rescue of Molly Finney, Drama.....	1000

Dec. 10, 1910.

(Vita.) Sergeant's Horse, Drama.....	978
(Pathe) First Husband's Return, Drama.....	990
(S. & A.) (Not reported).....	.....
(Gau.) The Revolt.....	942

UNCLE TOM FILM ON THE ROAD.

A unique experiment in motion-picture entertainment and one that will be watched with keen interest has just been undertaken by a party of seven people starting from Keokuk, Ill. Chris C. Taylor of the Dreamland Theatre of Keokuk has equipped the party with a touring car, motion-picture exhibiting outfit and a set of Vitagraph films, including Uncle Tom's Cabin, which will be the feature film. The tour has been undertaken on a bet of \$700, and it is hoped to keep it on the road, playing small towns not otherwise well provided with picture houses, until Amavillo, Tex., is reached, where the experiment is intended to end.

VITAGRAPH CHRISTMAS PICTURES.

The Vitagraph Company certainly made a happy selection for a Christmas picture when it picked on a story introducing the dog Jean. The title of the film, which will be released Dec. 24, is called Jean and the Wolf. Another Christmas film by the same company is entitled Clancy, a story of a policeman, and still another is called In Neighboring Kingdoms, having a Mother Goose flavor.

INDEPENDENT FILM RELEASES.

Nov. 28, 1910.

(Eclair) The Wreck.
(Imp) Revolving Doors.
(Yankee) Heart of an Actress.
(Amer) Regeneration.

Nov. 29, 1910.

(Bison) (not reported).
(Powers) Wanted—A Baby.
(Thanhouse) Value—Beyond Price.

Nov. 30, 1910.

(Ambrosio) (not reported).
(Atlas) Saved by a Vision.
(Champion) Indian Land Grab.
(Nestor) Valley Folk.

Dec. 1, 1910.

(Defender) (not reported).
(Itala) (not reported).
(Imp) Child's Judgment.
(Amer) Touching Affair.

Dec. 2, 1910.

(Yankee) Queen of the Nihilists.
(Bison) (not reported).
(Thanhouse) John Halifax, Gentleman.
(Solex) What Is to Be.
(Lux) Bill as an Operator.

Dec. 3, 1910.

(Columbia) Cattleman's Feud.
(Gt. Northern) Birthday Present.
(Powers) When the World Sleeps.
(Reliance) When Woman Wills.
(Itala) (not reported).
(Capitol) (not reported).

Dec. 5, 1910.

(Eclair) Laundry Girl's Good-Night.
(Imp) Gerald & Percy.
(Yankee) The Czar's Name.
(Amer) Vera, the Gypsy Girl.

Dec. 6, 1910.

(Powers) The Rehearsal.
(Powers) Medicine Man.
(Thanhouse) Rip Van Winkle.

Dec. 7, 1910.

(Ambrosio) (not reported).
(Atlas) Nature's Nobleman.
(Champion) Hearts of the West.
(Nestor) (not reported).

MOTION PICTURE HAND BOOK.

A work that should prove very valuable to motion-picture managers and operators has just been published by the Moving Picture World, entitled "Motion-Picture Hand Book." F. H. Richardson is the author. It is neatly bound, well printed and contains about 300 pages of matter of a technical and instructive nature. The different subtitles under which the matter is divided will give some idea of the character of the work. They are: The Source of the Light; Wiring; Resistance Devices; The Operating Room; Lenses; Carbons; The Film; Machine Heads; Miscellaneous; Location and Management.

MOTION PICTURE NOTES.

Called from "Mirror" Correspondence—News of Film Theatres and Affairs.

At Cumberland, Md., the Baltimore set on The Passion Play Nov. 19-21 and at once this was a drawing card and pleased all who were fortunate to view them. Other picture houses report business good. Billie's Willows of the West was a scream at the Star Nov. 2.

At the Newport, N. H., Opera House, pictures and vaudeville to S. G. O. Nov. 14-16. The Edison and Star also drew large houses.

Henry Reed purchased the Old Arcade Theatre at Portsmouth, O., and after a complete overhauling and remodeling has opened it under the name of the Star and is doing a good business. The Columbia (Franklyn) Theatre at New York with a good and continuing capacity business. This is the only house in the city built exclusively for motion pictures, and has a good-sized stage, in case the production at any time want to run vaudeville. The house is thoroughly fireproof, built upon the very latest plans and specifications and up to date in every detail. It has a seating capacity of 500. The machine booth is one of the largest in the State and is equipped with two of the latest Powers machines.

The Gay Moving Picture Theatre, Boston, has again been opened, having recently been purchased by Mrs. I. L. Miller and William Smith. Mrs. Miller is a resident of Toledo, Mr. Smith residing at Tulsa, Okla., where he is connected with the Lyric Moving Picture Theatre. Independent films will be exhibited.

Dan Cupid has opened into business and spoiled the city's chances of having one of the greatest moving picture theatres on the Pacific coast. H. Keno Marble, its projector, has resigned the plan to wed his former employer, the wife of Senator Shaw of Boston. The opening was performed recently in Putnam, Conn., and was private. Mr. Marble was in business about a year ago and while there saw an opportunity for opening a scenic show on a large scale. He returned East to complete his plan and interest others in the proposed company. The plans matured to the extent that Marble was ready for a second trip to Spokane, as which he intended to secure the site for the theatre, when Cupid took a hand in the game. The Dreamland at Waverly, O., is being overhauled and remodelled to meet the Fire Marshall's requirements and will soon open with vaudeville and pictures.

At St. John, N. H., the Ocell has closed its doors. Under various names and managements this little house has met with failure after failure, while the other five houses seem to be holding their own to a very satisfactory degree. It is said that the Ocell's owners, on their last visit, will be closed and that all films, etc., will be distributed from the Kinograph Co.'s office, as a result of the Canadian manner proceedings now under way.

(For other notes see page 14.)

MASTAINS MAKE UP

ABSOLUTELY GUARANTEED.

NEW YORK CITY

Send for List of

SELLING AGENTS

"The 'single' hit of the season."—*Chicago American*.
 "The comeback hit of the week for males what *Orchids* is to the female."—*New York Star*

Dr. Crippen felt "high strung" one day last week. (Forgive me, readers. Forgive me.)

Alhambra.—Maelyn Arbuckle and company in

of Vanderhille sketches. Author of "Suppressing the Press," Mr. and Mrs. Gene Hughes, \$1,000 prize sketch, Lewis McCord's "Winning a Wind," Devlin & Hurwood's "The Old from Younger," Hallen & Fuller's "Lonesome at 11 P.M.," and more than seventy others. Carter Block, Jackson, Mich.

Odiya—Manhattan Opera House, N. Y. C.
Pandor, Bobby, and Brother—Colonial, N. Y. C.

Patty-Frank Troupe—Keith's, Phila.
Photo Shop—Lions, N. Y. C.
Pucka, Two—Manhattan Opera House, N. Y. C.
Pulman Porter Males—American, N. Y. C.
Queen Mab and Wels—Novelty, Topeka, Kan.
Folly, Oklahoma City, Okla., 5-10.
Reel Bros.—Columbia, St. Louis, Mo., Maj.
Chicago, Ill., 5-10.
Rhoads, Marionette—Rockland, Rockland, Me.
28-30, O. H. Sanford, Me., Dec. 1-3.
Ricard, Amy, and Lester Longene—Bronx,
N. Y. C.
Hitter and Foster—Scala, Copenhagen, Den.
1-30, Gordon, American, N. Y. C.
Hirehall, Fred—American, N. Y. C.
Robisch and Childress—Priscilla, Cleveland, O.
Orph., Alliance, O., 5-10.
Rocamora, Suzanne—Grand, Indianapolis, Ind.
Columbia, Cin., 4-10.
Rosa, Chas. J., and Mabel Fenton—American,
N. Y. C.
RYAN, THOS. J.—RICHFIELD—Maj.,
Milwaukee, Wis., Chicago, Ill., 4-10.
Saona—Manhattan O. H., N. Y. C.
Saunders, Chas. H.—American, N. Y. C.
Schlichter's Mannikins—Manhattan, O. H., N.
Y. C.
Serocoe—American, N. Y. C.
Seidman's Marble Poems—Temple, Rochester,
N. Y.
Senon, Chas. F.—Hammerstein's, N. Y. C.
Shaw, Lillian—Hammerstein's, N. Y. C.
Silhouette Girl—Hammerstein's, N. Y. C.
Spisnell Bros.—Orph., Los Angeles, Cal., 20-
Dec. 3.
Sping, Hilda—Orph., Cin., American, N. Y. C.
C., 5-10.
Steiger, Julius—Colonial, N. Y. C.
Tamba, and Tamba—Empire, Nottingham, 28-
Dec. 3, Empire, Newcastle, 5-10.
Tanguay, Eva—Grand, Pittsburgh, Pa.
Tate's Motoring—Manhattan O. H., N. Y. C.
Taylor, Mac—Star, Champaign, Ill., 5-10.
Thompson, William H.—Keith's, Phila.
Tully, May—Bronx, N. Y. C.
Usher, Claude and Fanny—Fifth Ave., N. Y. C.
Van, Billy B., and Beaumont Sisters—Manhat-
tan O. H., N. Y. C.
VAN, CHARLES AND FANNIE—Keith's,
Cleveland, O., Keith's, Columbus, O., 5-10.
Ward, May—American, N. Y. C.
Willard and Bond—Maj., Houston, Tex., Prin-
cess, Hot Springs, Ark., 5-10.
World, John W., and Mindell Kingston—Fifth
Ave., N. Y. C.
WRIGHT, HORACE, AND RENE
DIERICH—Pol's, Springfield, Mass., Maj.,
Paterson, N. J., 5-10.
Wynn, Beale—Keith's, Phila.
Young, James—Keith's, Prov., R. I.
Yvette—Hammerstein's, N. Y. C.

FAILURE IN ALBANY.

Mrs. Agnes B. Nichols, formerly proprietor and manager of the Gaiety Theatre, Albany, N. Y., filed a petition in bankruptcy on Nov. 25, with admitted liabilities of \$18,204, the only assets being a 30-foot lot and worthless stock. Among the creditors are the Empire Circuit company of Cincinnati for \$1350. Early this fall Mrs. Nichols' financial troubles began when she attempted to open the theatrical season by playing a stock burlesque company. For many years the burlesque companies of the Western Circuit have been playing at the Gaiety, but this season Mrs. Nichols was unable to come to an agreement with the Western Wheel management, and the stock burlesque policy after a few weeks proved to be a failure. The theatre is now leased by the Knickerbocker Athletic Club.

Correspondence

ALABAMA.

ANNISTON.—NORLE STREET THEATRE (L. T. Smith): Polly of the Circus 17; very good, to largest audience of season. Human Hearts 21; fair, to medium-sized; well pleased. Murray and Mack 23. Coburn's Minstrels 20. Bliva Summers Stock co. 20-31. Sins of the Father Dec. 2. Madame X 5. Girls v.
DEMOPOLIS.—BRASWELL (N. T. Braswell): The Girl from Rector's 10 pleased good house. The Girl from the U. S. A. 15; fair business and performance. The Sins of the Father 23.
SELMA.—ACADEMY (William Wilby): Girl from U. S. A. 14 to fair business.

ARKANSAS.

LITTLE ROCK.—KEMPNER (A. M. Yancey): Al. G. Field's Minstrels 16; performance good and the sign S. B. O. hung out long before the curtain went up. Aborn Opera co. in Faust 17; 15 business; good; scenery elaborate and appropriate. A Gentleman from Mississippi 21. Walker Whitehead in The Melting Pot 22, 23. Frederick Ward in Timon of Athens 24. The Man of the Hour 25. Wisconsin National Dramatic (Fred Penzell): Lorch Stock co. in The Other Way 14-16; performance and business good. Mrs. Fiske in Becky Sharp 17; large and pleased audience welcomed the play cordially and the press paid high compliments to Mrs. Fiske. Adelaide Thornton in Miss Ananias 19; large audience highly pleased. The Guardian 19; performance and business good. Lorch Stock co. in Chums 21, 22. The Man from Nowhere 23, 24. Alaska 25, 26. The Third Degree 20, 30.
HOT SPRINGS.—AUDITORIUM (E. L. Brigham): Al. G. Field's Minstrels 15; as usual, good; topheavy house. Adelaide Thornton 17; an excellent performance; well received; fair business. Aborn Grand Opera co. 19, matinee and night, received fair patronage. A Gentleman from Mississippi 22. Walker Whitehead in The Melting Pot 24. Frederick Ward 25. The Man of the Hour 26.—NEW PRINCEDS (J. Frank Hild): Mrs. Fiske and her excellent co. in Becky Sharp 18 were greeted by a large audience; by far the best attraction this season.—ITEM: All theatres, picture houses and places of amusement were "dark" Sunday, 12, due to the activity of a new-elect prosecuting attorney. The outcome of this erratic move is not in sight, but it is hoped of short duration by the local and visiting population alike.
FORT SMITH.—GRAND (C. A. Lick): The Soul Kiss 18; S. B. O.; pleased. Walker Whitehead in The Melting Pot 19; by far the best attraction of the season; delighted a packed house. The Chorus of the Gosselin House 21. The Man of the Hour 22. The Gentleman from Mississippi 23. Down in Dixie Minstrels 24.—LYRIO (J. B. Correll): Myrtle Victorine, Panch and Royer, Gavey and Davis, Prof. A. B. Ritchie, The Muriels, Polly Harger, C. L.

Carrell, Donita and co., Lyricope 14-19 to excellent business.
TAMMAMANA.—GRAND (Charles E. Bassett, mgr.): Al. G. Field's Minstrels 14; as usual, he gave more than satisfaction to a very crowded house. Wilton Lackaye in The Battle 16; postponed to a later date. Buffalo Bill's Wild West Circus 18; two performances, to only fair-sized audiences; not up to expectations. A Gentleman from Mississippi 17 (delighted). A Gentleman from Mississippi 17 (delighted). A Gentleman from Mississippi 17 (delighted). Man of the Hour 25. Polly of the Circus Dec. 1.
FINE BLUFF.—BLK (O. E. Philpot): Al. G. Field's Minstrels 17 to S. B. O.; by far the finest seen here in years; entirely out of the ordinary in minstrelsy. Mrs. Fiske 19 presenting Becky Sharp; capable co., pleased large house. Walker Whitehead 21. Ward 23. Man of the Hour 24. The Spendthrift 20. Third Degree Dec. 1.—ITEM: Owing to the illness of his daughter, Al. G. Field failed to appear here.
JOHNSBORO.—EMPIRE (W. W. Hetherington): Clara Scherzer co. 10-12 pleased fair business. Man of the Hour 14 delighted fair house. Alhambra Stock co. 15-19. Tempest and Sunshine 30. Down in Dixie Minstrels Dec. 2. Song of S. Ranch Dec. 3. Duncan (Hypnotist) 5-12. Wizard of Wiseland 21.

CALIFORNIA.

SAN FRANCISCO.

The Orpheum Pursuing Ticket Speculators—Bills at the Theatres and Notables to Come.

The Other Woman was the bill of the Columbia 14 with Blanche Walsh as the star. The Alcazar had an attractive play in John Ganton, which was presented by a good cast. Will Walling having the star part. Girls will be seen next.
William Faversham gave a strong portrayal of Ernesto in the World and his Wife, and Julie Opp was lovely as Dona Teodora. The others in the cast were Cooper Cliffe, Rogers Lytton, Nina Herbert, Harry Hedding, Frank Hollins, and Lionel Belmore. De Wolf Hopper next at the Savoy in A Matinee Idol.
The Shuberts offered The Blue Mouse at the Princess, 15 to very good business. Billy 'Single' Clifford will be seen at this house 20 in the The Man and the Game.
Max Dill at the Garrick gave The Girl and the Baron 18, and it will draw as did the White Hen.
Lisa Lehmann and her quartette will be at the Novelty 17 and at Columbia 20, while Pavlowa, Mondina, and Imperial Russian Ballet and Orchestra will be seen for six nights from 21 at Valencia. Will Greenbaum is manager.
The Orpheum is having quite a time pursuing those whom the management believe are scalping tickets. Arrests have been made of neighboring business men.
Alfred the Great is the card at the Chuteau. Jim Post still reigns at the American. Grauman is back managing the National, and Pincus and Harris are making big money at the Wigwam.
Gadecki gave her farewell concert 13, just a bit out of tune but still admirable.
Matinee 18 a big bill for the charity fund of the S. F. Associated Theatrical Managers. Numbers from every house contributed talent to a crowded house.
Miss Perry will lecture at the Columbia Dec. 1. Lillian Russell and Adeline Genes. Edith Tallaferro and Mizra Hajos are promised.
A. T. BARNETT.

LOS ANGELES.

Grand Opera, Comedy, and Stock Productions to Choose from This Week.

The Bevan Grand Opera co. finished its third and highly successful week at the Auditorium 16-18; never before has one of these Italian organizations, which visit us about once every year, assembled so many splendid singers together with a competent chorus, appropriate scenery and costumes. The Auditorium, which holds 3000, has housed on an average of 3000 admirers at each performance. For the coming week La Boheme will be the feature for three performances with Higoletto, Luccia, Traviata, and Il Trovatore filling in. Miss Jarmon, a young Los Angeles singer, is with the co. and receiving much praise for her splendid contralto voice, which she uses with great effectiveness. It is difficult to distinguish a favorite among such singers as Signora Floriani, Battain, Campana, Corsi, Vicarino, Sacchetti, and Bevan. Bookings are being juggled so as to play this co. for a fifth week early in December.
The Mason is featuring The Fortune Hunter for a two week's run 16-20, and if the first six days is a criterion the engagement will be a financial success. Fred Niblo gives one a sensational and refreshing portrayal of Nathaniel Duncan, the young fortune hunter; as for Frank Bragg, cast as old man Sam Graham, the town druggist, the heartiest praise must be accorded him for his delightful characterization. Phil Bishop as Tracey Tanner, Robert Lowe as Henry Kellogg and Alma Belwin as Betty Graham are capital in their respective roles.
The much heralded The City is on at the Majestic 15-30 and causing much interest and comment. The company is fortunate to be headed by so capable and virile an actor as Norman Hackett, who portrays the splendid role of George Hand, Jr., so perfectly as to leave nothing to be desired. Mr. Hackett displays marked histrionic ability and together with his earnestness and commanding stage presence has easily won a host of admirers in this city. The balance of the roster give competent support. Madame Nazimova is booked for 21-23 with much advance demand for seats.
The second week of The Yankee Prince at the Burbank marked an epoch of sold out houses with highly pleased audiences bestowing praise on David Hartford for his excellent staging and on Marjorie Rambeau for her dainty bit of work. The big hit of the show was the quartet composed of Percy Branson, Peter Lang, David Landan, and Roscoe Arbuckle; they brought forth the screams and laughter and kept the audience in the best of humor. A Grand Army Man 20-26.
At Belasco's 14-20 The Gay Lord Quex was the bill attracting the usual full houses, though the play is hardly as attractive as many produced at this house. Lewis Stone as Lord Quex and Elsie Ferguson as the Countess Furze carried off such honors as there were. Lella Hurst Wells, daughter of General Burton, has written a play, a brand new one, titled The Case of Sergeant Wilde, which will have its first production Nov. 21, and an extraordinary amount

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of local interest is centered upon its presentation; in fact social element will overwhelmingly predominate the house the first night.
Florodora was well presented by Ferris Hartman and his co. at the Grand 15-19, the sextette being the big feature. Walter DeLeon, the sprightly member of the co., is a decidedly clever chap; he has many little original turns and dances which are strictly DeLeonque. Muggins Davies is the dainty member full of jollity and a decided favorite; then there is Hartman, the funny man, who compels one to laugh, and Josie Hart with her voice and style always bringing forth a strong band. Something new in the shape of The Spring Chicken will be offered 20-24.
Among the many formalities and informalities given in honor of Norman Hackett by his many friends here was an informal dinner at the Leroy Swaine, a member of the Belasco co., at his home 16; among other invited guests was Lella Burton Wells.
DON W. CARLTON.

SAN DIEGO.—ISIS (Gross and Dodge): Viola Allen in The White Sister 14; one of the best appreciated plays this season; Miss Allen and James O'Neill given an oration; while this is the largest house here, with a capacity of about 1,500, every seat was sold long before the co. arrived, at advanced prices. Countess De Swirsky, the Russian dancer, appeared 17 to good business. The City 25, 26, with a Thanksgiving Day matinee.—GARRICK (Sullivan and Connelley): This house, after the expiration of the lease of J. M. Dodge, was taken over by the Sullivan and Connelley Circuit and opened 14 with Madame Jenny's cats and monkeys, Cora Simpson, Le Roy and Harvey, Lester and Moore, Crisley and Lee, and pictures, with Burleigh's Aerophone Girl as headliner. Week of 21-27: The Grasses, L. Wolfe Gilbert, Daniel J. Sullivan and co., Hayden and Norden and two other acts.—PRINCEDS AND GRAND: Vaudeville and moving pictures continuing to do big business.—EMPIRE AND PICKWICK: Both giving two capacity performances daily, with pictures and illustrated songs.—ITEMS: J. M. Dodge, former manager of the Garrick, has completed arrangements with L. E. Behrmer, lessee of the Isis, whereby all attractions were booked at the Garrick are to be transferred to the Isis.—A contract has been signed for the erection of a new house by the Speckles Bros. Co. The building is to be six stories in height, covering a space of 200 x 225 feet, the theatre occupying the centre of the building. It is to be thoroughly modern and fireproof throughout, with a capacity of 1,750, the balance of the building to be devoted to stores and office suites. A lease of the theatre has been given to L. E. Behrmer, of Los Angeles, manager of the Auditorium at that place, and J. M. Dodge, of this city. According to its terms the theatre is to be ready for occupancy by Oct. 1, 1911.—The erection of the Palmer Bros. new Savoy Theatre is well under way, the excavation and foundation having been completed and work on the actual erection of the building will be commenced in a short time. The work will be rushed as fast as possible, as Messrs. Palmer Bros. are contemplating opening by March 1, 1911. Upon the completion of these two houses, together with the Isis, San Diego will have three of the finest theatres on the Pacific Coast, with facilities sufficiently adequate to accommodate the largest productions which come to the Coast.

OAKLAND.—MACDONOUGH (H. H. Campbell): The Three Twins 14-16; fine opera, beautiful music and catchy songs; good attendance. Madame Nazimova 17; very clever performance; house well filled. Blanche Walsh in The Other Woman 21-24.—LIBERTY (H. W. Benson): Bishop's Players presented Richard Carrel 20; fully up to Liberty standard; capacity houses. Blue Jeans 21-27.
PASADENA.—NORTON (E. H. Norton and L. E. Behrmer): Panto Artista 15; fair house. Countess Thamar de Swirsky 19 pleased good business. Miss. Frances 24. Pimfrow (local) 25, 26. Bevan's Grand Opera co. Dec. 2.
MARYSVILLE.—THEATRE (Frank G. Atkin): De Wolf Hopper 18 in The Matinee Idol; the production of H. O. Mrs. Wines of the Cabbage Patch 25.

COLORADO.

DENVER.

Lillian Russell, John Mason, and Other Bidders for Favor at the Various Theatres.

Lillian Russell pleased large audiences at the Broadway 14-19. Florence Roberts and The Nigger 21-26. Three Times No One 27. John Mason in The Wrecking Crew at the Auditorium was great success. Viola Allen 21-26. The Beauty Spot 23-27.
Allen Terry will give a costume matinee at the Auditorium 25.
The Owl and the Moon is the current attraction at the Tabor. The Citizen 27-4.
John McCormack, the Irish lyric tenor and Kiegan the violinist gave an elaborate concert at the Auditorium 17.
The vaudeville theatres all are receiving excellent patronage. MARY ALKIN HALL.
COLORADO SPRINGS.—GRAND (C. A. Nye): The Goddess of Liberty 18; received good patronage; co. universally good; Mr. Bevan was unable to appear, being taken sick. In Salt Lake City; meets the co. at Dallas; L. E. Wilson, understudying Howard, old excellent work in the part and was well supported. Grace Cameron in Nancy 21 to poorest house of present season and easily deserved much better patronage; small cast (six), all good and performance pleased well. Lillian Russell 23; presenting in search of a Sinner; received good patronage, as usual; co. excellent and finished performance given; Charlotte Thompson, the thoroughness of Miss Russell's attraction, met the

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Daily Matinees at 2. Best Seats \$1.50

GIGANTIC ENTIRE NEW TRIPLE PRODUCTION
The International Cup
Ballet of Niagara
The Earthquake
12 CIRCUS ACTS

DALY'S B'way and 30th. Evs. 8:30
Mats. Wed. & Sat. Wed. Mat.
Best Seats, \$1.50. Tel. 5973 Madison Square.

4th MONTH

WM. A. BRADY (Ltd.) Announces

BABY MINE

By MARGARET MAYO

CASINO Broadway and 30th Street.
Tel. 5946 Murray Hill.
Evenings, 8:15. Mats., Wednesday & Saturday.
Wednesday Matinee, Best Seats, \$1.50.

The MESSRS. SHUBERT announce

SAM BERNARD

New Musical Play

He Came From Milwaukee

HACKETT 43d St. W. of Broadway.
Evs. 8:30; Mats., Thur.
and Sat. Telephone 44 Bryant.

Last Week at This Theatre
Next Week at the Circle

Wm. A. Brady's Great Play

MOTHER

By JULES ECKERT GOODMAN

LEW FIELDS' HERALD SQ. B'way &
35th St. Evs. 8:15
Tel. 5465 Murray Hill
Matinees, Wednesday and Saturday, 2:15.
Wednesday Matinee, Best Seats \$1.50.

The MESSRS. SHUBERT announce

LULU GLASER

In a New Operetta in Three Acts.

The Girl and The Kaiser

With HARRY CONOR

CIRCLE Broadway and 60th Street.
Tel. 5700 Columbus Prices 50c.
to \$1.50. Evs. 8:15; Mats., Wed. & Sat., 2:15.
Wed. Mat. Prices, 50c., 50c., \$1.00

WM. A. BRADY Presents

Douglas Fairbanks

IN "THE CUB"

By THOMPSON BUCHANAN

Week of Dec. 5.

MOTHER

From the Hackett Theatre. FOR A RUN.

NEW YORK THEATRES.

MAXINE ELLIOTT'S THEATRE 30th Street
bet. 5th & 6th Av. Tel. 4845 Bryant. Evs.
8:30. Mats. Wed. & Sat., 2:30. Wed. Mats. Best
seats, \$1.50.

The Authors' Producing Company
(John Cort, President) Announces

THE GAMBLERS

A New Play by CHARLES KLEIN
With GEORGE NASH

BROADWAY THEATRE B'way &
41st St. Tel. 101 Bryant
Evs. 8:15; Mats., Saturday, 2:15
Last Week. DANIEL V. ARTHUR presents

MARIE CAHILL

IN JUDY FORGOT
Beginning MON., DEC. 5, Four Weeks Only
SOTHERN-MARLOWE

In Repertoire. FIRST WEEK, Spectacular
Production of MACBETH

NAZIMOVA'S 39TH STREET THEATRE
39th St. and Broadway. Tel. 413 Bryant.
Evenings, 8:30. Matinee Wed. and Sat., 2:15
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An Operetta in Three Acts. From the French.

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TROUBADOUR

With

MARIETTA OLLY

VAN RENSSELAER WHEELER

LYRIC 42d St. W. of B'way. Tel. 5935
Bryant. Evs. 8:15. Mats. Wed.
and Sat. 2:15. Wed. Mat. Best Seats, \$1.50

JOHN CORT Presents MRS.

LESLIE CARTER

IN

Two Women

By RUPERT HUGHES

WILLIAM COLLIER COMEDY THEATRE 41st St.
bet. Broadway
and 6th Ave. Tel. 5104 Bryant. Evs. 8:15;
Mats., Tues. and Sat., 2:30. Tues. Mat., \$1.50.
LEW FIELDS Presents

WILLIAM COLLIER

In a new Farce by Edgar Selwyn
and William Collier, entitled

I'LL BE HANGED IF I DO

WEST END 125th St. W. of 8th Ave.
Tel. 5004 Morningside.
Prices, 50c. to \$1.50. Evs. 8:15; Mats., Wed.
and Sat. Wed. Mat., Best Seats \$1.
LEW FIELDS Presents

MARIE DRESSLER

IN

TILLIE'S NIGHTMARE

Herald Square cast and production

Week of December 5

THE SUMMER WIDOWERS

Max Rogers C. William Kolb

MAJESTIC Broadway and 30th St. Prices
50c. to \$2.00. Tel. 3500 Col.
Evs. 8:30. Reg. Mats. Wed. and Thurs. 3 P. M.
Saturday 2:15.

Maurice Maeterlinck's

THE BLUE BIRD

DIRECT FROM THE NEW THEATRE.

COMPLETE NEW THEATRE CAST

AND PRODUCTION.

PHILUM (M. J. White): Palmer and Dockman.
Margaret Scott, Baker and Murray, Bob Findlay,
and licensed pictures played capacity 21-20.
LYRIC (Dolan and Paul): Twin City Four, John

NEW YORK THEATRES.

GARRICK 35th St., near B'way. Evs.
8:30. Mats. Wed. and Sat.
2:15. Charles Frohman, Manager.

CHARLES FROHMAN presents

The Speckled Band

By A. Conan Doyle

An Adventure of Sherlock Holmes
Cast includes: Edwin Stevens, Charles Mill-
ward, Irene Fenwick, Katherine Brook, John
Findlay, H. H. McCollum, Cyril Chadwick, Ben
Field, Alexander Frank, Ivan F. Simpson, W.
Costas Bush, John M. Troughton, Frank Shan-
non, W. Soderling, Kenneth Meinken, Ivo
Dawson.

CRITERION B'way, 44th St. Evs.
8:15. Mats. Wed. and
Sat. 2:15. Charles Frohman, Manager.

HENRY B. HARRIS presents

The Commuters

By JAMES FORBES

Author of "THE CHORUS LADY"
and "THE TRAVELING SALESMAN"

EMPIRE B'way and 40th Street, Evs. 8:15
Mats. Wed. and Sat. 2:15.

CHARLES FROHMAN, Manager

LAST WEEK

CHARLES FROHMAN PRESENTS

JOHN DREW SMITH

In the Greatest Comedy
success of his career. W.
Somerset Maugham's

Dec. 5—WILLIAM GILLETTE

NEW YORK THEATRES.

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Evs. at 8 Sharp. Mats. Wed. and Sat. at 3

KLAW & ERLANGER present

JULIA NEILSON FRED TERRY

and their actual Company from the
New Theatre, London, in

Henry of Navarre

In 4 acts by WILLIAM DEVEREUX

LYCEUM 40th St., near B'way. Evs. 8:15
Mats., Thur. and Saturday, 2:15

DANIEL FROHMAN - Manager

CHARLES FROHMAN presents

Osmer White's Celebrated Comedy

**The Importance of
Being Earnest**

With a Special Cast

Including Hamilton Revelle, Albert Tannen-
baum, Jane Oaker, May Blayney, Ethel Washburn and
A. E. MATTHEWS

HUDSON THEATRE 40th St. near B'way
Evenings at 8:15.

Matinee, Wednesday and Saturday, at 2:15.

HENRY B. HARRIS - Manager

DAVID BELASCO presents

Blanche Bates

In a New Farical Romance

NOBODY'S WIDOW

By Avery Haywood

GAIETY Theatre, B'way and 40th St.
Evs. at 8:15. Mats. Wed. &
Sat., 2:15.

COHAN & HARRIS present

GEO. M. COHAN'S NEW COMEDY

**GET RICH QUICK
WALLINGFORD**

NEW YORK THEATRE B'way and
45th St. Evs. 8:15. Mats.
Wed. & Sat. 2:15.

KLAW & ERLANGER Managers

MR. OSCAR HAMMERSTEIN Presents

Mlle. Emma Trentini

In the New Comic Opera by Victor Herbert
and Rida Johnson Young.

NAUGHTY MARIETTA

With ORVILLE HARROLD

Kate Ellinger, Harry Cooper, Mlle. Maria
Duchene, Edward Mandel and the Man-
hattan Opera House Chorus and Orchestra.

BELASCO THEATRE West 44th Street
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Herman Sah's Sensational Berlin and Vienna Success
American Version by Leo Dietrichstein

Cast includes Leo Dietrichstein, William Morris, John
W. O'Connell, Janet Sawyer, Jane Gray, Alice Folwell,
Sally Theodora.

REPUBLIC THEATRE W. 42d St., near
Broadway. Evenings, 8:15.
Mats. Wed. and Sat. 2:15

DAVID BELASCO - Manager

KLAW & ERLANGER PRESENT

**Rebecca of
Sunnybrook Farm**

By KATE DOUGLAS WIGGIN and
CHARLOTTE THOMPSON

Direction of JOSEPH BROOKS

F. Heaney, Jimmy Byrne, Frank Vennette, and
independent pictures played capacity 21-20.
CLEMENT (A. E. Willis): Opened 24 to big
business with latest motion pictures and illus-
trated songs under new management. The
Eaton Ladies' Orchestra is a permanent feature
and deserves special mention. First run licensed

LIBERTY THEATRE 42d St. W. of
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**THE
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A new Comedy by EDGAR SELWYN

NEW AMSTERDAM THEATRE
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The New French Musical Vaudeville

Madame Sherry

Lina Abrahamsen, with Ralph C. Hove
and others

Book by Otto Hauerbach.

Scores by Karl Hoesche.

Staged by George W. Lederer.

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Popular Wednesday Matinee, 50c. to \$1.50.

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In a New Farical Comedy

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CITY THEATRE 14th St., opp. Irving Place.
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THE FORBES STOCK CO.

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THE GIRL FROM OUT YONDER

THE NEW THEATRE
Central Park West, 63d-64th Sts. Tel. 8800 Col.

THIS WEEK

Monday and Friday Evs., 8:15; Saturday
Mat., 2. Don, and Masterlinck's Sister Beat-
rice (double bill); Tuesday, Wednesday and
Thursday Evs., 8:30; Wednesday Mat. at 2,
The Merry Wives of Windsor; Saturday
Evg. at 8:30, The Thunderbolt.

and King): Klark-Urban co. 24-26 pleased good
business in One Girl in a Thousand, His Last
Dollar, The Fatal Scar, Conn Hollow, Sold into
Slavery, The Girl from Out Yonder.—OR

pictures, changed three times each week. The

latest Edison picture machine will be used.

PORTSMOUTH.—THEATRE (F. W. Har-

ford): Vaudeville and pictures 2:15 (except 25)

opened to good business; Burlett's Brothers, com-

ed acrobats; Count La Gruta, wire act; Blanche

Walsh, singing and dancing. The New Opera co.

WAVERLY—**LOOMIS OPERA HOUSE** (B. L. Winters): The Blue Mount 23 placed the largest house of the season; Wanda Ladlow in the title role and James L. McCabe as Livilyn deserve special mention. Lyman H. Brown's Librerama 24. Pull Maher Stock co. west of 23.

AUBURN—**JEFFERSON** (Ernest J. Lynch): Grace Van Grondoff 23; excellent house. Wil-

Ham Collier 24; two performances, to big business.—**AUDITORIUM** (J. N. Schloess): Knights of Pythias (local) good business.

JAMESTOWN—SAMUEL'S OPERA HOUSE (J. J. Waters): The City 17; fair co.; good business. J. J. Waters: A Message from Home 19; very good co.; fair business. Bette Allen and co. 21-23 (except 25). Alias Jimmy Valentine 25.

ITHACA—LYCUM (O. M. Southwell): The Mower 23. Lyman Howe 25. The Lord King Dec. 1. Dantes Vercia of Cornell University will present William Tell 8. Joseph Shoshan Opera co. 9. The Firing Line 10.

PERRY—AUDITORIUM (Max Andrews): The Mummy and the Humming Bird 17; small house; good attraction. Passion Play, motion pictures, 24. Soul King 25. St. Elmo Dec. 9.

NEWARK—SHERMAN OPERA HOUSE (Frank S. Henry): A Girl of the Mountains 18; good to fair business. Dora Dora Dan Dec. 1. Uncle Daniel 8. Paid in Full 8.

WELLSVILLE—DAVIDSON'S (Inter-State Amusement Co.): The Paul Gilmore co. in The Mummy and the Humming Bird 21 placed good house.

GENEVA—SMITH (F. K. Hardison): Blue Moon 19 comedians; good house. The Mower 23. All Otis Comedians Dec. 2. S. Paul Baker Stock 5-10.

PLATTSBURGH—THEATRE (M. H. Farwell): Otis Comedians 21, 22, placed; S. O. O. The Call of the Wild 23. Kibbles U. T. C. Dec. 2.

OGDENBURG—OPERA HOUSE (Charles S. Hubbard): Seven Days 22; good co. and fair business. The New Opera co. Dec. 8.

LYONS—MEMORIAL (Burt G. Ohmann): Motion pictures 21-23.

NORTH CAROLINA.

WILMINGTON—ACADEMY (S. A. Schloess): Mary Manning 14 to capacity business; star and play given an enthusiastic reception. Gloria 17; good business; entire satisfaction. Local Spelactant 18, 19; house entirely sold out. Madame X 21. Vogue's Minstrels 24; matinee and night. Flora Wilson, daughter of Secretary Wilson, in recitals 25. Midnight Sons 25.

GREENSBORO—OPERA HOUSE (S. A. Schloess): Madame X, Delude Doyle starring, 14; excellent co. to large business; one of the best attractions of the season. Granstar 16; very good co. to pleased audience. John Philip Sousa's Band (time during week of 21).

ASHEVILLE—UDITORIUM (S. A. Schloess): Madame X 16; exceedingly well balanced co.; splendid performance to large and appreciative audience. Bostonian Sextette 19 placed small business. Flora Wilson, soprano, 25.

WINSTON-SALEM—AUDITORIUM (S. A. Schloess): Radcliffe's Bureau, in which the Bostonian Sextette appeared, 15, placed good house. Pickert Stock co. 21-23. Daniela in The Belle of Brittany 25.

ROCKY MOUNT—MASONIC OPERA HOUSE (B. L. Humes): Girls 15; excellent co.; fair house. Vogue's Minstrels 19; good attraction and house. Minister's Daughter Dec. 7.

CHARLOTTE—ACADEMY (S. A. Schloess): Snowball 14 to packed house. Madame X 19; two performances; delighted packed house.

DURHAM—ACADEMY (J. W. Burroughs): Granstar 15; good co.; fair business. Vogue's Minstrels 18; fair co. and business.

GOLDSPORO—MESSENGER OPERA HOUSE (S. A. Schloess): John W. Vogel's Big City Minstrels 21; fair co. and business.

HENDERSON—GRAND (J. S. Poythress): John W. Vogel's Big City Minstrels 17; fair co.; good business.

OHIO.

CLEVELAND.

Several Broadway Attractions Appear—Nick-cok, Thurston, Keenan, and Others

Broadway was in evidence at the theatres this week. Raymond Hitchcock with a line supporting co. was seen in The Man Who Owns Broadway at the North Avenue Opera House 21-23. The Dollar Princess 24-26.

Up and Down Broadway with Eddie Foy and Roma Caras as principals was the attraction at the Oriental Theatre 21-23. They Loved a Lady 25-Dec. 8.

Howard Thurston, the magician, held forth at the Lyceum Theatre 21-23. The Wolf 25-Dec. 8.

Joe Harris in Our Friend Frits entertained at the Cleveland Theatre 21-23. Lena Rivers 25-8.

One of the best acts of the legitimate seen at the Hippodrome was by Frank Keenan in The Cat 21-23. WM. CRATON.

URBANA—CLIFFORD (Edward Clifford): The Traveling Salesman 16 did not draw the house that week; good co.; splendid; splendid was the work of Frank McIntyre as Bob Blake, Gertrude Constan as Beth Elliott, as well as that of Percival T. Moore, William Beach, James O'Neill, Jr., H. D. Blakemore, Robert Dodley, Nicholas Burham, Richard O'Brien, George Smithfield, Sarah McVicker, Mand Sinclair, Frances and Morin Fuller. Lecture by H. G. Payne 18. Manager Clifford sang a song recital Thanksgiving Day.—**ITEMS**: Morris Spillan has leased the Lyric and opened 21 with Nat Haines to packed house. The new arrangement will be a single turn and 5 cents the first three nights and a double turn and 10 cents the other three nights.—Charles P. Morrison, after two weeks' visit with his wife, Henrietta Lee, with the Girl of My Dreams, has returned to New York.—Quite a number went to Springfield 22 to see the Urban favorites, John Hyams and Lella McIntyre, in The Girl of My Dreams, and were delighted.—Mr. and Mrs. Hyams spent the day visiting in Dayton.—Fred Stewart has joined the King Stock co. Delighted a fair audience. The Girl of My Dreams 22; John Hyams and Lella McIntyre were amply supported; the music was fine and made a decided hit to fair attendance. Elsie Jans in The Girl of My Dreams 23. Holden Stock co. 24-26. The Traveling Salesman 25. The Girl in The Tail 26. Frances Starr in The Sweetest Way 1.—**GRAND** (Springfield Theatre

Co.): Alias Jimmy Valentine 16; co. fine and play made an excellent impression, to fair house. Two Americans Abroad 18, 19; well presented, to light business. King Stock co. 21-23. Plays: The Circus Girl, The Girl of My Dreams, A Royal Mail, Down East, The Choice, Devil's Mine; well presented, to fair houses. Lanham Lyric Players 25-8.

NEW SUN (Sun Amusement Co.): Carl Girdler's Dogs, Tom Heffron, Fields and Hanson, Steele, Brinkman and Steele, Maxine's Models and the Bill 21-23, to good patronage. Ethel Alton and co. the Hamlets, Charles Harris, Harry and Alice Taylor, Laveen, Cross and co. 25-8.

AKRON—COLONIAL (F. R. Johnson, res. mgr.): Chancey O'Leary in Sally of Baltimore Dec. 1. Billie Burke in Madame X 15. (GRAND) (O. L. Baker, res. mgr.): The Squaw Man 17-19 placed to good business. Paul Gilmore in the Bachelor 21; excellent business; Paul and his co. gave excellent satisfaction. The Merry Widow 23. In the Bishop's Carriage 24-26. Wildfire Dec. 1-3. The Great Secret 5-10. Ward and Voke in The Great Secret 5-10. Thursday, the Midwinter 13-14. Beverly of Granstar 15-17. The County Sheriff 19-21.—**ITEM**: The Colonial is playing daily to capacity, featuring first class vaudeville under the able management of genial Fred.

BELLEFONTAINE—GRAND (G. V. Smith): Oulhaine's Comedians 1-12; good co.; S. R. O. Play: Keeping the Harvest, The Heart of the Rockies, Lena Rivers, The Hand of Justice, The Man in the Overalls, St. Elmo, and An Unequal Match. Two Americans Abroad 14; fair attraction; good business. This play was given here last season by the Graham Stock co. under the name of Slaves of the Orient. The Sultan's Dream (baroque) 15; good business. Motion pictures 16 to big house. Peck's Bad Boy 17. Motion pictures 18, 19.

ALLIANCE—COLUMBIA (J. Stanley Smith): Hyde's Theatre Party 14-19 placed light business. Play: Still Water Runs Deep. The Man of Her Choice, The Texas, The Red Circle, The Girl from My Home Town, and Queen of the Rockies. Alias Jimmy Valentine 19; fair house; well presented. Princess Iris 23. Sheehan Brothers Stock co. in 11 Troya 25. Sheehan Brothers Stock co. 25-29. Stinson U. T. C. Dec. 1. The Squaw Man 2. The Wolf 15.

NORWALK—OLIVER (W. A. Roscoe): The Keith Stock co. closed a very satisfactory week's engagement 19 to S. R. O. Plays last three nights: An Actor's Romance, The War of Wealth, and The Old Clothes Man; good co. Beverly 23. The Squaw Man Dec. 6. Moving pictures and high-class vaudeville have been inaugurated by Manager Roscoe beginning 21 and will be a regular feature except when other attractions are booked.

PORTSMOUTH—GRAND (Fred Hietz): The Cat and the Fiddle placed good business. Alias Jimmy Valentine 15, canceled. The Sheehan Opera co. in 11 Troya 17.—**NEW SUN** (R. R. Russell): Very pleasing bill 14-19; good business.—**MAJESTIC** (Albert Reisinger): Good bill 14-19; capacity business.

POMEROY—OPERA HOUSE (Reed and Watkins): The Boy's Detective 10 to fair business. Dr. Otis 11. Lecture The Spenders, to splendid business. Each number of the Pomero Lecture Course is well patronized. The Maxwell Stock co. 14-16 to crowded houses and pleased. The plays of the repertoire were The Moonshiner's Daughter, St. Elmo, and "Way Down."

LOKAIN—MAJESTIC (G. W. Bippus): Louis Mann in The Cheat 15; excellent co.; good house. Hiawatha 21-23; Captain Dick Oraine and Indiana, Bud Hicks in Yankee Doodle Boy 24.—**SIJOU** (S. W. Baird): Manhattan Stock co. in La Carina three days. BROOKLYN (W. H. Miller): Vaudeville and pictures 14-19.

CAMBRIDGE—COLONIAL (Hammond Brothers): The Yankee Doodle Boy; only fair house and attraction. Keyes Sisters Stock 17-19 in Little Miss Nobody, From Rags to Riches, and Slaves of the Orient; houses and co. good. The Cat and the Fiddle 21 very good attraction and house. Beverly 23. Maxwell Stock 24-25.

BUYERUS—OPERA HOUSE (W. F. Gehring): Peck's Bad Boy 19, matinee and night; good, to good business. Myra Musical Comedy co. 22. Billy the KM 20. Sika Memorial Dec. 4. Gladys George Stock co. 5-10. Home talent 13. Passion Play (pictures, singing and lecture) 14. 15. Howard's Musical Comedy co. 16.

CRISTELL—OPERA HOUSE (George H. Beck): The Girl of My Dreams placed good business. Yankee Doodle Boy 23; satisfied good house. Lena Rivers 25. Sheehan Brothers Stock co. Dec. 5. At Sunrise 15. James and Edward Musical Comedy co. 17. As told in the Hills and A Girl of the Mountains to follow.

STURGEVILLE—GRAND (A. M. Morley): The Cat and the Fiddle placed large audience 22. The Flight of Princess Iris 23. Francis McMillan (violinist) 25. The Merry Widow Dec. 1.—**NATIONAL** (W. G. Hartshorn): Ida Clare, Anna Jordan and co., Eugene Pippin and others 21-23; good returns.

HAMILTON—SMITH (Tom A. Smith): Rose Hill English Poly co. 11; big male audience. McFarlane's Flats 18; two big houses; as good as ever. Victor's Venetian Band 17 (suspense of P. O. R.). Cincinnati Symphony Orchestra 19. Wildfire 20. Granstar 23.

WOOSTER—OPERA HOUSE (Kettler and Limb, mgrs.): The Yankee Doodle Boy 21; failed to give satisfaction, to poor house. Beverly of Granstar 22. The Red Mill Dec. 2. The Man of the Hour 12.

NEW PHILADELPHIA—UNION OPERA HOUSE (A. A. Bowers): Paul Gilmore in The Bachelor 15 placed fair-sized house. Wildfire 22. Beverly 23. Ruth 20. Merry Widow Dec. 2. The Red Mill 7. Ward and Voke 13.

DEFAUCE—CITIZENS OPERA HOUSE (B. H. Fortin): Beverly 19 placed good house (return date). Red Mill 23; excellent co.; S. R. O.; the musical features scored a pronounced hit.

CONHOCTON—SIXTH STREET THEATRE (John Williams): Beverly 21; good co. and big business. Cat and Fiddle 22; fine co.; S. R. O. Black Beauty 25. Russell Players 28-Dec. 3. Hardy's Theatre Party 5-12.

UNRICHVILLE—CITY OPERA HOUSE (Elvin and Van Orman): The Highways placed a good house 16. Wanted, a Wife (local), 17; good business. Oulhaine's Comedians 28-Dec. 3.

VAN WERT—AUDITORIUM (J. Frank Homan): The Red Mill 23; gave entire satisfaction, to packed house. In the Bishop's Carriage 25.

WAVELEY—MAJESTIC (J. H. Hoffman): Topsy 21. WAVELEY (William Hays): The Four Dicks and their mechanical mule 21-23.

CINCINNATI—OPERA HOUSE (H. G.

Gordon): College Boy 18 canceled. Two Americans Abroad 21.

FIQUA—MAY'S OPERA HOUSE (Charles H. May): Wildfire 21 to good business; fine performance. The Girl in the Tail 23.

FINDLAY—MAJESTIC (L. J. Swafford): Lena Rivers 25. The Red Mill Dec. 3.

OKLAHOMA.

SHAWNEE—BROKEN THEATRE (John Franning): The Soul King 15 placed fair business. Under Southern Skies 17; good co.; poor business. The Man of the Hour 21. The Girl from U. S. A. 22.

GUTHRIE—OPERA HOUSE (S. M. Brooks): The Man of the Hour 20; good co., to full house. Wildfire Dec. 23. The Girl from U. S. A. 27. A Gentleman from Mississippi 20.

CLAREMORE—WINDSOR OPERA HOUSE (J. H. Young): Wizard of Wiscanda 19; poor co. and business. Girl from U. S. A. 17 played to good house. George Abbott 18, 19; small house.

ARDMORE—ROBINSON'S OPERA HOUSE: The Man of the Hour 21; excellent co. and business. A Strubborn Cinderella 19; business moderate.

ALVA—GRAND (W. H. Wiggins): May Stewart in A Sculptor's Dream 19; fine, to poor house.

OREGON.

PORTLAND.

Wrecking the Old Portland Theatre—The New Baker Reopens—The Attractions.

A Matinee Idol at the Helling the first part of the week, opening 18, played to big business for two performances. The Prince of Pilsen followed for the rest of the week to packed houses. The Kissing Girl 20.

The new Baker Theatre, which was closed for two and a half weeks to correct the faulty acoustics and to reorganize the Baker Stock co., opened 18 with Pavlova and Mordekai, the Russian dancers, who continued for matinee 19 and performance at night, delighting packed houses. The Baker Stock co. opens 20 in When We Were Twenty-One, followed by 45 Minutes from Broadway 21, and The Barrier Dec. 4.

The Bungalow played to capacity business with Mrs. Wigan of the Cabbage Patch. The Volunteer Organist 20.

The old Portland Theatre is now in the hands of the wreckers and rapidly disappearing.

JOHN P. LOGAN.

SALEM—GRAND (John P. Cordray): Central Grand Concert co. 12 drew full house. Prince of Pilsen 15; S. R. O.; excellent. A Southern Senator's Daughter 16 and The Shepherd of the Hills 17 drew good houses. Mrs. Wigan of the Cabbage Patch 21. Max Pagan 24. The Kissing Girl 25.

HENDERSON—OPERA HOUSE (Charles H. Haskins): Prince of Pilsen 12; excellent co.; pleased capacity house. The Girl, the Man and the Game 15.

PENNSYLVANIA.

PITTSBURGH.

St. Elmo, the Hippodrome Company, Elks Jans, and Other Offerings

Pittsburgh, Nov. 20.—The Light Eternal was presented during the past week at the Lyceum before large audiences, and its scenic equipment was first class. Mrs. Blair, Dot in the captivity scene, Lawrence D'Oyly, Julius A. Lester, as an admirable Marco, and Charles Terrie, as Damian, gave the most natural portrayal in the cast. This week St. Elmo, and Polly of the Circus follows.

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STENOGRAPHY TYPEWRITING MINIATURES

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successful performances. The Lottery Man played. The Beauty Spot, with Jefferson De Angella, played for two nights to excellent houses.

Beginning the week of 21 Dick Bernard in Low Fields' production, The Girl Behind the Counter, opens at the Dallas Opera House and will be followed by The Queen of the Moulin Rouge, and Joseph Howard in The Goddess of Liberty will close the week.

LEE PAMPERS.

HOUSTON.—PRINCE (Dave A. Wells): Jefferson De Angella 8, 7; fine attraction, to excellent business. A Gentleman from Mississippi 10; good attraction, to fair business. Wilton Lackaye 11; capacity business; one of the best attractions of the season. Girl Behind the Counter 12, 13; ex. good; patronage fair. Al. H. Wilson 15, 16; capacity. Mr. Wilson, who has always been a warm favorite here, was in better voice than ever. Reulach 17 canceled. Isle of Spice 18; fair co. and business. Black Patti (return) 20. Going Home 21. House of a Thousand Candles 22. Lottery Man 23, 24. Alborn's English Grand Opera co. 25, 27. Johnson 29, 30. Man of the Hour Dec. 1. Frederick Ward 2. S. Goddess of Liberty 3. James T. Powers 4. Viola Allen 5. 10. Polly of the Circus 11. Blue House 12, 14. Mary Manning 16.—MAJESTIC (Charles A. McFarland): Week 13: Welch, Mally and McGraw; Idaline Cottin and Nels Long, Mr. and Mrs. Allison, Hony and Mosar, Al. Harrington, Max Laube, Miss Matthews, Maketograph. Week 20: Moneta Firo, Douglas Flint and co., James Brockman, F. Monnetto, Kessley's European Marionettes, Allen Berry. Majestic Majestic; business none, the capacity mark at every performance; shows giving best of satisfaction.—COSY (Maurice Wolf): Week 20: Three Methven Sisters, Rose and St. Clair, Volt and Volt, Budd and Wayne, Rice Brothers, Clark and Duncan, Austin Walsh. Cosygraph; good business; audiences well pleased.—VENDOME: Hollingsworth Twins co. in stock. Week 20: Because He Loved Her So.—EMPIRE (R. L. Morris): Vaudeville; excellent business.—ITEMS: The great No. 10 Oh Carnival, being the twelfth year in the reign of His Majesty King Nottice, has just passed. Three mammoth parades, and carnival ball were principal features. Attendance large.—The new Auditorium will have its first theatrical performance Dec. 8-10, when John H. Owens' The Coat of Many Colors will be presented under auspices of the World.

HARRY VAN DEMARK.
SAN ANTONIO.—OPERA HOUSE (Sidney H. Wells): Wilton Lackaye in The Battle 8, 9 to S. R. O. Mr. Lackaye is always well received here, and never fails to please the most critical audience. Jefferson De Angella in The Beauty Spot 10, 11 to S. R. O. De Angella is just as funny as ever, and his performance is a splendid co. A Gentleman from Mississippi 12 to S. R. O.; everybody satisfied. Al. H. Wilson in Mets in Ireland 13, 14 to S. R. O. Mr. Wilson has practically the same co. as seen here last season. Mr. Wilson's voice is as sweet as ever. All attractions played to S. R. O. business, on account of the fair going on these two weeks. It is safe to say that this next week will be every bit as good as last. The Girl Behind the Counter, with Dick Bernard, 15-18 (extra date 15 account of Reulach canceling). Going Home 19, 20. The Lottery Man 21, 22. The Squaw Man 23. The Witching Hour 24-26. Queen of the Moulin Rouge 27. Alborn Opera co. 28-Dec. 1. Goddess of Liberty 3. S. Man of the Hour 4. HADEN F. SMITH.

FORT WORTH.—BYER'S OPERA HOUSE (P. W. Greenwald): Jefferson De Angella in The Beauty Spot 10, 11; fair business and performance; Viola Allen sang delightfully and Florence Martin made a big hit with her clever dancing; George McFarlane received the most applause when he sang "Creole Love Song." William Russell in The Lottery Man 18, 19; fair business, but failed to please; Mr. Russell secured a pronounced personal success with the audience. John Mason in The Witching Hour 21. Liberator's Band 22. Dick Bernard in The Girl Behind the Counter 23, 24. Isle of Spice 26. Joseph E. Howard and Violet Weston in Goddess of Liberty 28. Alborn Grand Opera co. with Louise Le Baron, Dec. 5-7.—MAJESTIC (Thomas W. Mullaly): A fair bill was presented 14-16 and had good business; Roseow Midgata, Mets and Mets, Lee and Kathryn Haley, Dicknell and Gibney, Ramsey Sisters, Lydell and Butterworth, and Willard and Bond.

WACO.—AUDITORIUM (Aaron Laskin): Wilton Lackaye in The Battle 7, excellent performance; crowded house. Al. G. Field's Minstrels 8; excellent performance, to standing room only. The Soul Kiss 9; fair performance, to good house. Al. H. Wilson in Mets in Ireland 10; excellent performance, to crowded house. Jefferson De Angella in Beauty Spot 12; excellent performance, to crowded house. MAJESTIC (William F. Fairman): Vaudeville and pictures week 7 to good houses.

CLEBURNE.—UNDER CANVAS: Whit-taker Stock co. 7-10; good co.; fair business. Plays: The Country Kid, Who's Baby Are You? Woman Who Dared, Old North Carolina Folks. Al. Elmo, Blustering Billie, Deena and Palaces. Prince of Patching, Man of Mystery, Merry Widow. The Girl I Left Behind, The Man of Mystery.—LUCILE (J. R. Thompson): Vaudeville and pictures to capacity since the opening.—ITEM: Parker's Carnival 21-26.

TEMPLE.—EXCHANGE (Roy Ballings): Squaw Man 18; good co., to pleased capacity. Liberator's Military Band 19; good co.; fair business; pleased.—TEMPLE THEATRE (A. Vogel): Delighting packed houses with the best of vaudeville acts.—MAJESTIC (Frank Lucas): Pleased capacity houses with the best licensed films obtainable.

BRYAN.—COLONIAL (Brandon and Lawrence): Black Patti 10; full house; fair co. Squaw Man 15; good house; pleased. Isle of Spice 16; good co. and performance. House of a Thousand Candles 21. A Prince of His Race 28. John Mason in The Witching Hour 29.

BAY CITY.—GRAND (Oskar Korn): Isle of Spice 18; co. and business good. Squaw Man 24; house practically sold; local management has arranged for three special trains. Nat Reiss' Carnival co. opens 21. Matagorda County Fair 23-26.

BRENNHAM.—OPERA HOUSE (Alex Simon): Matinee Girl; big business; pleased. Isle of Pine 21. Squaw Man 25.—ITEM: Nat Reiss' Carnival co. closed successful week, going to Bay City.

COMANCHE.—OPERA HOUSE (E. W. Harris): The Girl and the Ranger co. Al. Albert Taylor 30-Dec. 1. The Sweetest Girl in Dixie 3.—UNDER CANVAS: Dode Disk; good attraction, to splendid business.

BONHAM.—STAGER OPERA HOUSE (Stevenson and Wilson): Shaler-Mack co. 7-12; fair business. Down in Dixie Minstrels 13; good business.

SHERMAN.—OPERA HOUSE (A. B.

Saul): Jefferson De Angella in The Beauty Spot 14; S. R. O.; pleased greatly.
GREENVILLE.—KING OPERA HOUSE (Walter Bean): Down in Dixie Minstrels 18; good business. William J. Bryan 19 drew capacity.

UTAH.

SALT LAKE CITY.

Max Florence's Business in the Hands of a Committee—Attractions at the Theatres

At the Salt Lake Theatre, 7-9, Blanche Walsh presented The Other Woman to fair business. Anne Cleveland, Nellie Butler, and George W. Howard were all good. The audience was disappointed in seeing Miss Walsh in a vehicle of so little weight and such dolefulness, all caused by the fact that James Harrington, the husband, could not marry both the good women he loved and who loved him. We could not see a plan for going away with such sorrow. Local society people gave a vaudeville entertainment 10 to a capacity house for the benefit of the Free Kindergarten. Mrs. C. E. Richards had charge and very successfully managed the affair. She also gave a clever monologue. The Manicure Girl, Mr. J. Brines did laughable Irish sketches. Leon S. Hains, vocalist, was popular. Other numbers fair to good. The Three Twins week of 21. The Garrick presented the rather lugubrious play, Old Heidelberg, to fair business for the week. Jane Wheatley, the new leading woman who succeeds Frances Hellen, made a good impression in the rather meagre part of Kathie. An excellent part of the performance was Professor Fred Graham's male quartette. At the Shubert the Musical Stock co. presented The Politicians for the week to fair business.

The Orpheum had a good bill and did good business week of 13, presenting as headliners The Five Alphs, the cleverest Hoop Manipulators we have ever seen, and Dinkelpiel's Christmas. Other acts were Dana Lane and Charles O'Donnell. O'Donnell, who played the minstrel man in imitations of famous minstrels, Thomas Smith and the Three Peaches Hyman Meyer the pianologue man, Waterbury Bros., and Tenney.

The affairs of Max Florence, who has had five houses since his management, have become so tangled that a meeting of his creditors was held, and the receipts from the box offices placed in the hands of a committee of three who are to settle all bills in a just manner before turning the business back to Florence. In the meantime an effort has not been put forth to rebuild the Daniels Theatre, which recently suffered damage from fire. The Colonial presented The Cow and the Moon 10-12. The Time, the Place and the Girl 13-17. C. E. JOHNSON.

VERMONT.

NEWPORT.—LANE'S OPERA HOUSE (H. E. Lane): The June Agnost Players 17-20; fair co.; pleased good houses; very good specialties. Plays: Wedded and Parted, Home Ties, Rose of Virginia, Her Great Sacrifice, A Daughter of Cornelia, From the West, What Writest Left 30. The Mummy and the Humming Bird Dec. 2.

BARRE.—OPERA HOUSE (John E. Hoban, res. mgr.): Sousa's Band 13 delighted large audience; splendid concert. A Gentleman from Mississippi 22 to large house. Augusta Perry Stock co. 24-26.

ST. ALBANS.—OPERA HOUSE (T. R. Vaughn): The Night 13; excellent attraction to fair business. A Gentleman from Mississippi 23; one of the best performances and cast this season; good business.

BRAITTON.—AUDITORIUM (George E. Fox): Sousa's Band 14; S. R. O.; unusually good. A Gentleman from Mississippi 19; well-balanced co.; pleased large house.

VIRGINIA.

STAUNTON.—BEVERLEY (Barkman and Shultz): The Great McKewen, hypnotist and magician, 14-19, to fair business; good performance. Elmo Ferguson 19; called. He Fell in Love With His Wife 21; a magnificent production; fine co. and a beautiful story well dramatized; this was the third performance; fair business matinee and night. The Blue House 25.

RICHMOND.—ACADEMY (Leo Wise): My Man 22, 23 pleased high business. The Servant in the House 24. He Fell in Love With His Wife 25, 26.—RIJOU (O. I. McKee): Through Death Valley 21-23; seems to please. The Turning Point 25-Dec. 3.—COLONIAL (E. F. Lyons): Smith, Chidlow and Williams, Springer and Church, Mars, and pictures 21-26 to capacity.

PETERSBURG.—ACADEMY (Dan Reagan): The Turning Point 18, with Harold Vossburg, Jack Drummer, George H. Sinclair, Daniel Lawlor, Lora Rogers, Mary E. Cunard, Blanche Sweet, Louise Colvin, and J. M. Cunningham pleased small house.

CLETON FORGE.—MASONIC OPERA HOUSE (Goodwin and Donovan): The Grastark co. in Grastark 18; best sale of the season; fine performance, to well-pleased house.

DANVILLE.—ACADEMY (S. A. Schloss): Grastark 17; fair co. and business. Starkey Players 21-23.

WASHINGTON.

SEATTLE.

The Woman He Married, The Kissing Girl, and Stock Company Offerings—Russ' and Daners.

At the Moore, Virginia Harned appeared in The Woman He Married 11, 12, and pleased medium house. The Kissing Girl 13-19 followed. Madame X 20-25.

The offering at the Grand was The Volunteer Orphanist 13, 14 and 17-19 to small and medium houses. The event of the week was the appearance of Anna Pavlova and Mikail Mordkin with the Imperial Russian Ballet and the Orchestra from the Metropolitan Opera House, New York 15, 16, matinee 18, which drew S. R. O. One New Minstrel 20-23.

At the Seattle the Baker Stock co. gave an excellent presentation of The Man on the Box 13-19 to good business. Joseph Galbraith, Frank Denithorne, Margo Duffet, Nell Pranssen, Marie Baker, Lillian St. John, Dan Bruce, J. Frank Burke, William Dills, Tommy Williams

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Page 6. Warren 7, Tidloote 8, Stoneboro 9,
Butler 10.

DAYTON, HELEN (N. A. Allen, mgr.):
HENDERSON, 25-Dec. 3, and R. R. Henderson,
mgr.: Blount City, Ia., 25-Dec. 1, La Mars
3, Cherokee 5-10.
HICKMAN-MERREY (Harry G. Lohou, mgr.):
Manitowish, Wis., 25-Dec. 3, Sheboygan 5-10.
HILLMAN'S (J. J. Hillman, mgr.): Jennings,
Mo., 25-Dec. 3, Nevada Dec. 1-3, Leavenworth 5-7.
KEITH (Cato S. Keith, mgr.): Newark, O., 25-
Dec. 3, Waterloo 5-10.
KELLEY, SHERMAN: Red Wing, Minn., 25-
Dec. 3, Winona 5-10.
KLEIN, GLADYS (J. E. Balfour, mgr.):
Haverhill, Mass., 25-Dec. 3.
LA FORTA, MAM (Joe McKenroe, mgr.): Kala-
marus, Mich., 25-Dec. 3, Battle Creek 5-10.
LONG, FRANK H. (Frank S. Long, mgr.):
Calumet, Mich., 25-Dec. 3.
LYCUM COMEDY (Lambert and Sinclair's):
St. Paul, Minn., 25-Dec. 3.
LYRIC PLAYERS (O. F. Lanham, mgr.):
Springfield, O., 25-Dec. 3.
MAHER, PHIL (Leslie H. Smith, mgr.): Waverly,
N. Y., 25-Dec. 3.
MANHATTAN STOCK: Logansport, Ind., 25-
Dec. 3.
MORAY (Le Comte and Fleischer's): Olinarous,
Neb., 25-Dec. 3, Dodge City 5-10.
MURRAY-MACKAY (Jno. J. Murray, mgr.): O-
fall, Ont., 25-Dec. 3, Ashburn 5-10.
PICKETS, FOUR (Willie Fickert, mgr.):
Sparta, N. C., 25-Dec. 3, Greenville, S. C.,
5-10.
SPENCE THEATRE (Harry Bohus, mgr.): Mc-
ford, Okla., 25-30, Blackwell Dec. 1-3, Ot-
ford, Kan., 5-7, Eldorado 5-10.
TAYLOR (H. W. Taylor, mgr.): Phoenixville,
Pa., 25-Dec. 3.
WOODS SISTERS: McGeehe, Ark., 25-30, Lake
Village Dec. 1-3, Lake Providence, La., 5-7,
Tallahassee 5-10.
YALE (Monte Thompson, mgr.): Salem, Mass.,
25-30, Gloucester Dec. 1-3, Lowell 5-7.
OPERA AND MUSICAL COMEDY.
ABORN OPERA (Milton and Margaret Aborn,
mgrs.): San Antonio, Tex., 25-Dec. 1, Austin
5, Waco 5, Ft. Worth 5-7, Dallas 5-10.
ALLEN MUSICAL COMEDY (Billy Allen,
mgr.): Saginaw, Mich., 25-Dec. 3.
ALMA, WHEN DO YOU LIVE? (Joseph M.
Weyer, mgr.): New York city Sept. 30-In-
definite.
ARCADIAN (Charles Frohman, mgr.): Wash-
ington, D. C., 25-Dec. 3, Baltimore, Md., 5-13.
ARMSTRONG MUSICAL COMEDY: Portland,
Me., indefinite.
BAILEY AND AUSTIN (Mamie Shubert,
mgrs.): Buffalo, N. Y., 25-Dec. 3, Pittsburgh,
Pa., 5-10.
BEECHAM OPERA (Thos. Quinlan, mgr.):
Northampton, Mass., 25-Dec. 3, Birmingham
5, Boston 10-17.
BERNARD, SAM (Mamie Shubert, mgrs.): New
York city Sept. 31-Indefinite.
BOHEMIAN GIRL (Milton and Margaret Aborn,
mgrs.): Brooklyn, N. Y., 25-Dec. 3.
BOWEN GRAND OPERA (Earl Russell,
mgr.): New York city Nov. 7-Indefinite.
BUSTED BROWN (Buster Brown Amusement
Co., mgrs.): Galesburg, Ill., 25, Canton Dec.
1, Urbana 3, Danville 5, Indianapolis, Ind.,
5-7, Dayton, O., 5-10.
CAHILL, MARIN (Daniel V. Arthur, mgr.):
New York city, Oct. 5-Dec. 5, Washington,
D. C., 5-10.
CAMERON, GRACE (C. H. Kerr, mgr.): Grand
Junction Colo., 30, Springfield, U. Dec. 1,
Provo 2, Bingham Canyon 3, Salt Lake City
4-5, Ogden 7, Pendleton, Ida., 5, Boise City
5-10.
CARL, RICHARD (Frane and Lederer,
mgrs.): St. Louis Mo., 27-Dec. 3.
CAT AND THE FIDDLER (Chas. A. Selien,
mgr.): Altoona, Pa., 30, Harrisburg Dec. 1,
Columbia 3, Lancaster 5, Hanover 5, Martins-
burg 7, Pa., 5, Lebanon 5, Gettysburg 10.
CHICAGO GRAND OPERA: Chicago, Ill., Nov. 5-
indefinite.
CHOCOLATE SOLDIER (F. C. Whitney, mgr.):
CHOCOLATE SOLDIER (F. C. Whitney, mgr.):
Leavenworth, Kan., 25-Dec. 3-Indefinite.
DAN COUD (J. E. Vetter, mgr.): Alameda, Ill.,
30, Alton Dec. 1, Erie 5, Geneseo 5.
DANIEL, FRANK (C. S. Dillingham, mgr.):
Chicago, Ill., Dec. 17.
DARBYVILLE DAD (E. A. De Bink, mgr.):
New York, N. Y., 30.
DILL, MAX M.: San Francisco, Cal., Oct. 24-
indefinite.
DOLLAR PRINCESS (Charles Frohman, mgr.):
Pittsburgh, Pa., 5-10, Cleveland, O., 25-
Dec. 3.
DOLLAR PRINCESS (Charles Frohman, mgr.):
Kansas City Mo., 27-Dec. 3.
DRENNEN, MARIE (Low Fields, mgr.): New
York city 25-Dec. 3.
EKLING, JULIAN (A. H. Woods, mgr.):
New York city Dec. 3.
FLIGHTING PRINCESS (Mort H. Shager, mgr.):
Battle Creek, Mich., 30, Ft. Wayne, Ind., Dec.
1, Anderson 5.
FLORENCE, MAX, MUSICAL COMEDY: Sale
City, Mo., Dec. 30-Indefinite.
FLOW OF THE RANCH (Lois Anita, Flanagan
and Wade, pres.): Ottumwa, Ill., 30, Springfield,
Mo., Dec. 1, Mankato 3, Fulton 5, Columbia 5,
Redlands 5, Clinton 7, Springfield 8, Aurora 8,
Joplin 10, Waco City 11.
FOLLIES OF 1910 (Leona Elmgold, mgr.):
St. Louis, Mo., 25-Dec. 3.
FRENCH OPERA (John Lavette, mgr.): New
Orleans, La., Nov. 25-Indefinite.
GENIE, ADRIAN (Klaw and Wingard,
mgrs.): New York city Nov. 7-Dec. 3.
GIRLIE (Frederic Thompson, mgr.): Phila-
delphia, Pa., 25-Dec. 3.
GIRL IN THE KIMONO: St. Paul, Minn., 27-
Dec. 3, Minneapolis 4-10.
GLAHER, LULA (Mamie Shubert, mgrs.): New
York city Nov. 25-Indefinite.
GODDESS OF LIBERTY (Mort H. Shager,
mgr.): New York city 25-Aug. Dec. 1.
GRAND OPERA: Montreal, P. Q., Oct. 31-
indefinite.
GRAND OPERA: Chicago, Ill.-indefinite.
HANS, THE FLUTE PLAYER (Gerrard Ham-
mett, mgr.): Philadelphia, Pa., 25-Dec. 3.
HAPPY HOLLIGAN (Chas. Dillingham, mgr.):
St. Louis, Mo., 27-Dec. 3, St. Joseph 5-7,
Omaha, Neb., 5-10.
HARTMAN, FERRIS: Los Angeles, Cal., Oct. 10-
indefinite.
HONEYMOON TRAIL (Fitzgerald and Kelly,
mgrs.): Mason City, Ia., 25-Dec. 3, Des Moines 5-10,
Winningham, Man., 5-7, Grand Fork, N. D., 5,
Fargo 5, Jamestown 10, Glendive, Mont., 11,
Billings 12.
IN PANAMA (Al Rich, Production Co.): Ft.
Wayne, Ind., Oct. 30, New York 5-10.
INTERNATIONAL OUT RAILROAD (Mamie
Shubert, mgrs.): New York city Sept. 5-In-
definite.
ISLE OF SPICE (F. A. Wade, pres.): Okla-
homa City, Okla., 25-Dec. 3.
JEWELL, ELLEN (Chas. Dillingham, mgr.):
Pittsburgh, Pa., 25-Dec. 3.



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JUST OUT OF COLLEGE (Bothner and Campbell, mgrs.): Norfolk, Neb., 30. Columbus Dec. 1.
Very 2, Lincoln 3, Council Bluffs, Ia., 4.
Shamrock 5, Marysville, Mo., 6. Leavenworth Kan., 7. Lawrence 8, Ottawa 9, Parkersburg 10, Joplin, Mo., 11.
JENNIE HUNTER (B. E. Lang, mgr.):
St. Louis, Kan., 30. Hamilton, Mass. Dec. 1. Souris 2.
Hartney 3, Brandon 4, 6, Melita 7, N. A. 8.
EATY-DID (Jos. M. Gaites, mgr.): Boston, Mass., 25-Dec. 10.
HARRY HARRY (Aarons and Werba, mgrs.):
Hampton, N. Y., 25-Dec. 3.
LITTLE DAMELOK (Henry W. Savage, mgr.):
Hamilton, Ont., Dec. 1. Brantford 2, London 3.
TOLENTS 5-10.
LOVE'S LIPS 13 (M. Campbell, mgr.): Chicago, Ill., Oct. 10—Indefinite.
LOVE'S HUSBANDS (Memora. Shubert, mgrs.):
Green, Mass., 25-Dec. 24.
FOAME SHERRY (France, Lederer and Weiss, props.): Minneapolis, Minn., 27-Dec. 3.
2-10.
MADAME SHERRY (Woods, France and Lederer, mgrs.): New York City Aug. 30—Indefinite.
MADAME TROUBADOUR (Memora. Shubert, mgr.): New York City Oct. 10—Indefinite.
SEATTLE GIRL (Eagle Pan, Tex. 30. Walde Dec. 1. Hondo 2, New Braunfels 3.
MARY BESSIE (C. E. Dillingham, mgr.):
New York City 24-Dec. 5.
SHOVEDOWN PLATS (Barton and Wiswell, mgrs.): Grand Rapids, Mich., 27-30, Hamilton, Ind., Dec. 1. Champaign, Ill., 2. Decatur 3.
SILVER WIDOW (Hastens: Henry W. Savage, mgr.): Ft. Wayne, Ind., 30. Elkhart Dec. 1. Chicago, Ill., 2. Cleveland 3-10.
SILVER WIDOW (Southern: Henry W. Savage, mgr.): Rochester, Pa., 30. Steubenville, O., Dec. 1. New Philadelphia 2. Zanesville 3. Cambridge 4. Marietta 6. Parkersburg, W. Va., 7. Fairmont 8. Morgantown 9. Clarksburg 10.
METROPOLITAN OPERA (Metropolitan Opera Co., mgrs.): New York City Nov. 14—Indefinite.
METROPOLITAN OPERA (Metropolitan Opera Co., mgrs.): Brooklyn, N. Y., Nov. 18—Indefinite.
MIDNIGHT SONS (Law Fields, mgr.): Cincinnati, O., 27-Dec. 5.
MIRAIKS (Messrs. Shubert, mgrs.): Baltimore, Md., 25-Dec. 5.
MILLIE AND KID (Kilroy and Britton, mgrs.): Springfield, Ill., 29, 30.
MISS NODDY FROM STARLAND (Will A. Brown, mgr.): Peoria, Ill., 30.
MONTGOMERY AND STONE (C. B. Dillingham, mgr.): Boston, Mass., Nov. 14-Dec. 10.
MURDER VICTOR (France and Lederer, props.): Philadelphia, Pa., 25-Dec. 17.
MULDALEY SISTERS MUSICAL COMEDY (Hudson Co., mgrs.): Vancouver, B. C., Indefinite.
Mrs. CINDERELLA GIRL (C. J. Delamater, mgr.): Ft. Smith, Ark., 30. Little Rock Dec. 1. Pine Bluff 2, Hot Springs 3, Texarkana 4. Shreveport, La., 6. Greenville, Tex., 7. Paris 8. Sherman 9. Denison 10.
Mrs. CINDERELLA GIRL (Delamater and Norris, mgrs.): Hapeock, Mich., 30. Calumet Dec. 1. Marquette 2. Sault Ste. Marie 3. Onaway 4. Chelabogus 5. Traverse City 6. Manistee 7. Cadillac 8. Big Rapids 9. Muskegon 10.
Mrs. CINDERELLA GIRL (W. L. Stewart, mgr.):
Armstrong, B. C., 30. Vernon Dec. 1. Kelowna 2. Summerfield 3. Penticton 4. Enderby 6. Revelstoke 7. 8. Rossland 9. Trail 10.
NAT GITY MARIETTA (Oscar Hammerstein, mgr.): New York City Nov. 7—Indefinite.
NEWLYWEDS AND THEIR BABY (Eastern: Lederer-Britton Co. props.): Toledo, O., 27-Dec. 3. Grand Rapids, Mich., 4-7. Kalamazoo 8. Lansing 9. Jackson 10.
NEWLYWEDS AND THEIR BABY (Western: Lederer-Britton Co. props.): Webb City, Mo., 30. Springfield Dec. 1. Fayetteville, Ark., 2. Ft. Smith 3. Muskogee, Okla., 5. Tulsa 6. Oklahoma City 7. Guthrie 8. Enid 9. Wichita, Kan., 10.
NEW YORK HIPPODROME SHOW: Pittsburgh, Pa., 25-Dec. 3.

REAR MISS GIRLS (Charles Frohman, mgr.): Chicago, Ill., Nov. 14-Dec. 3.
PHELAN'S COMEDY (E. V. Phelan, mgr.): Lawrence, Mass., 28-Dec. 3.
POWELL AND COHAN'S MUSICAL COMEDY (Central): Hartford, Ind., Nov. 21-indefinite.
POWER JAMES (Messrs. Shubert, mgrs.): Memphis, Tenn., 22-30.
PRINCE OF PILSEN (Henry W. Savage, mgr.): Seattle, Wash., 27-Dec. 3, Ellensburg 5, Yakima 6, Walla Walla 7, Spokane 8-10.
RING, BLANCHER (Lew Fields, mgr.): Boston, 28-Dec. 17.
SCHOOL DAYS (Star and Havila, mgrs.): New Orleans, La., 27-Dec. 3.
SHEEHAN ENGLISH OPERA (Joseph Sheehan, mgr.): Jamestown, N. Y., Dec. 2.
SHERRY, GLENGE (E. D. Sherry, mgr.): Chattanooga, Tenn., 28-30, Knoxville Dec. 1-3, Birmingham, Ala., 5-10.
SMART SET (Barton and Wiswell, mgrs.): Detroit, Mich., 27-Dec. 3.
SOUL KISS (Mittenthal Bros., mgrs.): Tonsawanda, Ind., 30, Dec. 1, Chicago 1, Cleveland 7, El Paso 8, Birmingham 9, Oronota 9, Rome 7, Little Falls 8, Johnstown 9, Amsterdam 10.
SOUL KISS (Western): Mittenthal Bros., mgr.: Chicago, Ill., 27-Dec. 10.
SPRING MAID: Boston, Mass., Dec. 5-indefinite.
STURBORN CINDERELLA (Chas. A. Gottlieb, mgr.): Ft. Worth, Tex., 20, 30, Norman Dec. 3, Guthrie, Okla., 3, Arkansas City, Ark. 3, Winfield, Kan. 5, Wichita 6, Newton 7, Hutchinson 8, Dodge City 9, Garden City 10, Trinidad, Colo. 11.
SUMMER WIDOWS (Lew Fields, mgr.): Brooklyn, N. Y., 21-Dec. 3, New York city 5-10.
SUNNY SOUTH (J. C. Rockwell, mgr.): Ridgetown, Ont., 30, Birmingham Dec. 1, Leamington 2, Kingsville 3, Amherstburg 5, Essex 5, Tilbury 7, Thamesville 8, Dresden 9, Port Huron, Mich., 10, Pontiac 11.
SWEETIE (Edwin Warner, mgr.): Milwaukee, Wis., 27-Dec. 3.
SWEETIE GIRL IN PARIS (Harry Askin, mgr.): Chicago, Ill., Aug. 28-indefinite.
TEAL, RAYMOND, MUSICAL COMEDY (Frank Wolf, mgr.): El Paso, Tex., -indefinite.
THE BEL NICK BOSS (Adolf Philip, mgr.): New York city 1-3, -indefinite.
THEY LOVED A LAMBIE (Daniel V. Arthur, mgr.): Cleveland O., 28-Dec. 3.
TIMBER TWINS (Joa. M. Gaites, mgr.): Springfield, Mass., Dec. 1-3.
THE OCEAN AND THE GIRL (Western): L. E. Willard, mgr.: La Grande, Ore., 20, Pendleton Dec. 1, Walla Walla, Wash., 2, The Dalles 3, Portland Ore., 4-10.
TWO AMERICANS ABROAD (Eastern): Robt. H. Harris, mgr.: Richmond, W. Va., 30, Parkersburg 30, -indefinite.
TWO AMERICANS ABROAD (Western): Robt. H. Harris, mgr.: Marion, Ill., 30, Mt. Carmel Dec. 1, Carbondale 3, Murphysboro 3, Cairo 4, Van Studdford, Grace (Daniel V. Arthur, mgr.): Toronto, Ont., 28-Dec. 3.
WIDOW WINKIE (E. D. Sherry, mgr.): Blunt, S. D., 30, Highmore Dec. 1, Miller 2, Huron 3, De Smet 3, Freeman 3, Carthage 7, Howard 8, Madison 9, Dell Rapids 10.
WIZARD OF WIZELAND (Harry Scott, mgr.): Knoxville, Tex., 30, Newkann, Ark., Dec. 1, Shreveport 1, Natchitoches 2, Alexandria 3, Baton Rouge 5, Natchez, Miss., 6, Brookhaven 7, Yamo 8, Vicksburg 9, Jackson 10.
WOODRUFF, HENRY (Stewart Lithgow, mgr.): Omaha, Neb., Dec. 1-3.

MINSTRELS.

COBURN'S J. A.: Aberdeen, Miss., 30.
DOWN IN DIXIE (Barton and Wiswell, mgrs.): Pine Bluff, Ark., 30.
DUMONT'S MINSTRELS: Philadelphia, Pa., 28-30, -indefinite.
EVAN'S HONEY BOY (Geo. Evans, mgr.): Kansas City, Mo., 27-Dec. 3.
FOX'S LONE STAR (Roy E. Fox, mgr.): Columbus, Tex., 28-30, Wetmar Dec. 1-3, Schenaburg 3, Victoria 9-10.
RICHARD AND PRINGLE'S: Winslow, Ariz., 30.

BURLESQUE.

AL. REEVES' BEAUTY SHOW (H. N. Homan, mgr.): Omaha, Neb., 27-Dec. 3, Minneapolis, Minn., 4-10.
AMERICANS (Teddy Symonds, mgr.): Montreal, P. Q., 28-Dec. 3, Boston, Mass., 5-17.
BEAUTY TRUST (H. W. Thompson, mgr.): Newark, N. J., 28-Dec. 3, Hoboken, N. J., 3-10.
BEHMAN SHOW (Jack Singer, mgr.): Detroit, Mich., 27-Dec. 3, Toronto, Ont., 5-10.
BIG BANNER (Frank Livingston, mgr.): Milwaukee, Wis., 27-Dec. 3, Chicago, Ill., 4-10.
BIG WHEEL (Helen G. Dixon, mgr.): Detroit, Mich., 27-Dec. 3, Buffalo, N. Y., 5-10.
BOHEMIANS (Al. Lubin, mgr.): St. Joseph, Mo., Dec. 1-3, Kansas City 4-10.
BOY TON: Philadelphia, Pa., 28-Dec. 3, Brooklyn, N. Y., 30.
BOWERY (E. E. Dick Rider, mgr.): New York city 28-Dec. 3, Philadelphia, Pa., 5-10.
BREIGADIERS (Louis Stark, mgr.): Newark, N. J., 28-Dec. 3, Philadelphia, Pa., 5-10.
BROADWAY GAIETY GIRLS (Louis Oberholtzer, mgr.): New York city 28-Dec. 10.
CENTURY GIRLS (Jack Faust, mgr.): Baltimore, Md., 28-Dec. 3, Allentown, Pa., 5, Reading 6, Harrisburg 7, Altoona 8, Johnstown 9.
CHERRY BLOSSOMS (Chas. F. Edwards, mgr.): St. Louis, Mo., 27-Dec. 3, East St. Louis 11, 4, Indianapolis, Ind., 4-10.
COLLEGE GIRLS (Max Spiegel, mgr.): Buffalo, N. Y., 28-Dec. 3, Rochester 5-10.
COLUMBIA (Frank Logan, mgr.): Rochester, N. Y., 28-Dec. 3, Schenectady 3-7, Albany 8-10.
COZY CORNER GIRLS (Sam Robinson, mgr.): Kansas City, Mo., 27-Dec. 3, St. Louis 4-10, East St. Louis 11, 11.
CRACKERJACKS (Harry Leonl, mgr.): Brooklyn, N. Y., 28-Dec. 3, Newark, N. J., 5-10.
DAINTY DUCHESS: Schenectady, N. Y., 28-30, Albany Dec. 1-3, Boston, Mass., 5-10.
DREAMLAND (Izzy Greda, mgr.): New York city 28-Dec. 3, Newark, N. J., 5-10.
D'CKINGLES (Frank Calder, mgr.): Jersey City, N. J., 28-30, Dec. 1-3, Wilkes-Barre, Pa., 3-7, Scranton 8-10.

LAIDS AND FOLLIES (Chas. B. Arnold, mgr.): New York city 21-Dec. 10.

POLLIES OF NEW YORK AND PARIS (E. M. Rosenthal, mgr.): Albany, N. Y., 20-30, Schenectady Dec. 1-3, Brooklyn 5-10.

POLLIES OF THE DAY (Barney Gerard, mgr.): Buffalo, N. Y., 20-Dec. 10.

GINGER GIRLS (Lou Harris, mgr.): New York city 14-Dec. 2, Providence, R. I., 5-10.

GIRLS FROM DIXIE (Joseph Leavitt, mgr.): Philadelphia, Pa., 23-Dec. 3, Washington, D. C., 5-10.

GIRLS FROM HAPPYLAND (E. W. Chapman, mgr.): Baltimore, Md., 23-Dec. 3, Washington, D. C., 5-10.

GOLDEN CHOOK (James Fulton, mgr.): Hoboken, N. J., 23-Dec. 3, New York city 5-10.

HASTINGS (Sam Williams, mgr.): Washington, D. C., 23-Dec. 3, Pittsburgh, Pa., 5-10.

IMPERIALS (Sam Williams, mgr.): St. Paul, Minn., 27-Dec. 3, St. Joseph, Mo., 6-10.

IRWIN'S BIG SHOW (Archib Bennett, mgr.): Boston, Mass., 23-Dec. 3, Albany, N. Y., 5-7.

JACKSON (Chas. B. Arnold, mgr.): New York city 14-Dec. 2.

JARDIN DE PARIS GIRLS (Will Boehm, mgr.): Chicago, Ill., 27-Dec. 3, Detroit, Mich., 5-10.

JERRY LILIES (James Cooper, mgr.): Louisville, Ky., 27-Dec. 3, Leeper, Mo., 4-10.

JOLLY GIRLS (E. E. Patton, mgr.): Harrisburg, Pa., 20-Altoona Dec. 1, Johnstown 2, Pittsburgh 6-10.

KENTUCKY BELLES (O. E. Foreman, mgr.): Indianapolis, Ind., 23-Dec. 3, Louisville, Ky., 5-10.

KICKERBOCKER (Louis Roble, mgr.): Kansas City, Mo., 27-Dec. 3, Omaha, Neb., 4-10.

LADY BUCANERS (M. Strauss, mgr.): Cleveland, O., 27-Dec. 3, Chicago, Ill., 4-10.

LOVE MAKERS (Sam Howe, mgr.): Cincinnati, O., 27-Dec. 3, Louisville, Ky., 4-10.

MAJESTIC (Fred Irwin, mgr.): Providence, R. I., 23-Dec. 3, Boston, Mass., 5-10.

MARATHON GIRLS (Phil Sheridan, mgr.): Cleveland, O., 23-Dec. 3, Toledo 4-10.

MAYMAIDES (Edward Shafer, mgr.): Scranton, Pa., 23-30, Wilkes-Barre Dec. 1-3, Philadelphia 5-10.

MERRY WHIRL (Louis Spetina, mgr.): Chicago, N. Y., 21-Dec. 3, New York city 5-10.

MIGHTY MAJESTIC (Gus Hill, mgr.): Brooklyn, N. Y., 27-Dec. 3, Detroit, Mich., 4-10.

MISS NEW YORK, JR. (Wm. Fenauau, mgr.): Louisville, Ky., 27-Dec. 3, Cincinnati, O., 4-10.

MOULIN ROUGE (Maurice Jacobs, mgr.): Boston, Mass., 23-Dec. 3.

PARISIAN WIDOWS (Weber and Bush, mgrs.): Pittsburgh, Pa., 23-Dec. 3, Cleveland, O., 4-10.

PASSING PARADE (Clarence Burdick, mgr.): Schenectady, O., 27-Dec. 3, Chicago, Ill., 4-10.

PAT WHITE'S GAYETY GIRLS (Walter Greaves, mgr.): Minneapolis, Minn., 27-Dec. 3, St. Paul 4-10.

PENNANT WINNERS (Bob Mills, mgr.): Scranton, Pa., 23-Dec. 3.

QUEEN OF BOHEMIA (Max Spiegel, mgr.): New York city 23-Dec. 17.

QUEENS OF THE JARDIN DE PARIS (Joa. Howard, mgr.): Brooklyn, N. Y., 23-Dec. 3, New York city 5-10.

REBELS (J. Morris Weinstein, mgr.): Pittsburgh, Pa., 23-Dec. 3, Cleveland, O., 5-10.

RENTE-SANTLY (J. E. Barry, mgr.): Philadelphia, Pa., 23-Dec. 3, Baltimore, Md., 5-10.

ROBINSON'S CRUSOE GIRLS (Chas. Robinson, mgr.): Chicago, Ill., 27-Dec. 3, Cincinnati, O., 5-10.

ROLLICRICKS (Alex. Gorman, mgr.): New York city 23-Dec. 3, Paterson, N. J., 5-7, Jersey City 8-10.

ROSE GIBBLES (W. S. Campbell, mgr.): Toledo, Ohio, 23-Dec. 3, Buffalo, N. Y., 5-10.

RUNAWAY GIRLS (Peter S. Clark, mgr.): Minneapolis, Minn., 27-Dec. 3, Milwaukee, Wis., 4-10.

SAM T. JACK'S (Geo. T. Smith, mgr.): Chicago, Ill., 27-Dec. 3, Milwaukee, Wis., 4-10.

SENNANDERS (Geo. Armstrong, mgr.): New York city 23-Dec. 3, Philadelphia, Pa., 5-10.

STAR AND GARTER (Frank Wisberg, mgr.): Toledo, O., 27-Dec. 3, Chicago, Ill., 4-10.

STAR SHOW GIRLS (John Baker, mgr.): New York city 23-Dec. 3, Toronto, Ont. 5-10.

TIGER LILIES (Wm. Drew, mgr.): Washington, D. C., 23-Dec. 3, Baltimore, Md., 5-10.

TROCADEROS (Chas. H. Waldron, mgr.): St. Louis, Mo., 23-Dec. 3, Kansas City, 4-10.

VALENTINE FAIR (Gus Hill, mgr.): Boston, Mass., 23-Dec. 3, New York city 5-10.

WASHINGTON SOCIETY GIRLS (Lou Watson, mgr.): Milwaukee, Wis., 27-Dec. 3, Minneapolis, Minn., 4-10.

WATSON'S (W. B. Watson, mgr.): Paterson, N. J., 23-30, Jersey City Dec. 1-3, Scranton, Pa., 5-7, Wilkes-Barre 5-10.

WISE GUY (Edmund Hayes, mgr.): Boston, Mass., 21-Dec. 3, Jersey City, N. J., 5-7, Paterson 8-10.

WOMEN OF LEASBURN (Gordon and North, mgrs.): Toronto, Ont., 23-Dec. 3, Montreal, P. O., 5-10.

YANKEE DOODLE GIRLS (Sol. Myers, mgr.): Wilkes-Barre, Pa., 23-30, Scranton Dec. 1-3.

BANDS.

BALATAIKA ORCHESTRA (W. W. Andrew, director): New York city 23-Dec. 5.

CINCINNATI ORCHESTRA (Leonold Stoszek, conductor): Detroit, Mich., 30.

EDUCATIONAL ORCHESTRA (C. L. Fischer, mgr.): Kalamazoo, Mich., 30, Coldwater Dec. 1, Kalamazoo 2.

NATIello (Col. Leslie, mgr.): Jacksonville, Fla.—Indefinite.

PITTSBURGH SYMPHONY (Carl Bernthal, conductor): Detroit, Mich., Dec. 2.

SAUNDERS JOHN PHILIP (Columbia, O., 30.

WINNINGER BROS.' MARINE (Wausau, Wis.—Indefinite.

MISCELLANEOUS.

DODGE PISK SHOWS (Rusk, Tex., 30, Lufkin Dec. 1, Groveton 2, Nacogdoches 3, Jacksonville 5, Kemp 6, Athens 7, Hubbard 8, Teague 9, Lufkin 10, Groveton 11).

ELLIOTT, MISS MICHAEL: Detroit, Mich., Dec. 9.

ELEMENTORF: Boston, Mass., Dec. 2, 3, New York city 4, 5, Brooklyn, N. Y., 6, Boston, Mass. 9, 10, New York city 11, 12.

HARRIS, RUDOLPH: Cleveland, O., 30, Philadelphia, Pa., Dec. 3, Washington, D. C., 4, 5, Pittsburgh, Pa., 6, Cleveland, O., 7, Philadelphia, Pa., 9, 10, Washington, D. C., 11, 12.

ITA (Fantine Binaldo, mgr.): Berlin, Ont., 23-Dec. 3, Brantford 5-11.

LACHMAN GRANT SHOWS (Dave Lachman, mgr.): Plaquemine, La., 23-Dec. 3, Donaldsonville 5-11.

LITOFIELD, NELL TRIO: Caldwell, Tex., 30, Lockhart Dec. 1, Pearland 3, Edna 3, Del Rio 6, Kerrville 7, Kennedy 8, Corpus Christi 9, San Diego 10.

LYNDON'S VAUDEVILLE (Sheldon, Ia., 23-Dec. 2.

NEWMAN, HYPNOTIST: Great Falls, Mont., 27-30, Helena Dec. 1-3, Pocatello, Idaho, 5-7.

PAROALL MME.: Detroit, Mich., 30.

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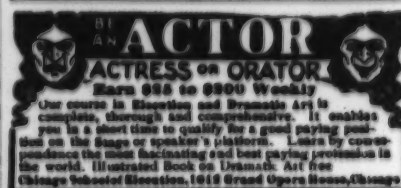
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POWERS: Barre, Vt., 27-Dec. 3.
RAYMOND, THE GREAT (Maurice F. Raymond, mgr.): Madrid, Spain, Dec. 8—indefinite.
 THURMAN ELLEN: San Francisco, Cal., Dec. 1.
 The Sacramento 2, Vancouver, B. C., 5, Victoria 3, Seattle Wash., 7, Tacoma 3, Portland, Ore., 9, Seattle, Wash., 12.
 THURSTON, HOWARD: Dayton, O., 28-30, Columbus Dec. 1-3, Wheeling, W. Va., 5-7, Washington, D. C., 10.
 WALDEN: Waterloo, Wis., 30, Dec. 1, Ohio.
 Ill., 2, Cornell 3.

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THE MOTION PICTURE FIELD

"SPECTATOR'S" COMMENTS.

A reader of THE MINNION in Denver, Colo., writes asking The Spectator to publish "a short article on how to draft a motion picture scenario." Probably the best way for this inquirer to learn the form in which a scenario should be drafted would be to apply to one of the film companies who have printed instructions for scenario writers. If The Spectator is not mistaken, the Essanay Company once sent out a leaflet of this character, and there may be others who have done the same. The preparation of a scenario after the story has been carefully thought out is not a difficult matter, and a few brief points may be mentioned that should suffice. The scenario should be typewritten on one side of the paper. It should be divided into the different consecutive scenes, with the character of each scene and the action described in the fewest possible words, omitting all details that an experienced director would probably know without instruction. Where a bit of action or "business" is an essential part of the plot it may be described in brief detail, but this should not often occur. Some scenario writers precede the scenario proper with a cast of the characters and a short synopsis of the plot, the latter being considerable aid to the reader in deciding quickly as to the value or availability of the story.

Form of drafting, however, is a small item so long as the scenario writer confines himself to few words. Unless his experience be great and his knowledge of technique and the possibilities and limitations of motion picture production be considerable, his arrangement of scenes and details are likely to be discarded by the producing company. Their own writers, will then take the mere suggestion offered by the plot and work it up to suit their own ideas or perhaps to meet the peculiar conditions under which they are working. One of the most effective motion pictures this writer ever saw was sent in to the producing company in ten or a dozen lines on a sheet of hotel letter paper by a traveling man. The picture was The Burglar's Mistake, and, by the way, it seems strange that none of the voters who are now sending in names of films for THE MINNION'S Merit List, has mentioned this clever film.

In this last connection it may be remarked that there are many other films of the past which, according to the judgment of The Spectator, are of decided merit, but which have not been mentioned by any voter. Doubtless this is due to the lapse of time and the difficulty of remembering the pictures or titles. If some of these old friends do not before long receive recognition from the voters The Spectator will be tempted to recall them in this column, not with an idea of improperly influencing the competition, but only as a gentle reminder, "lest we forget."

Poor Puck! He is entitled to our sympathetic tears. He got himself in for a spanking administered by those fatherly fellows who run the Moving Picture World. It appears that Puck (it is the illustrated humorous weekly that is referred to) published recently a two-page cartoon attack on motion pictures, illustrating the vicious and unspeakable character of these devilish inventions and their horrifying influence on the innocent youth of our land, said cartoon being based on the popular belief entertained by those wise people who, never having seen a picture show, know all about them. The nature of the cartoon need not, there-

fore, be described. The offense, it will be admitted, was great, and such as we might expect from an unruly little chap like Puck, who is best when he confines himself to laughter. But to be chastised, lambasted and warned hereafter to be good in the terrifying manner of the giant ogres of the Moving Picture World is a punishment too great—it is cruelty, nothing less. Let us quote:

We think Puck should apologise to its readers for inflicting this nonsensical diatribe upon them. It is an insult to their intelligence. It is an insult to the picture manufacturers, to the exchanges, to the thousands of exhibitors in this country, to the millions of picture theatregoers. As we have said over and over again, bad and indifferent pictures may occasionally creep in a programme, but that is the exception rather than the rule. Why does not Puck satirize these? Why must this paper, Puck, go out of its way to attack the harmless entertainment of the poor and the young? We ask Puck to make the amende in an early number.

There should be no doubt about what Puck will do in this matter. He will come whimpering to the knees of his masters with the "amende" demanded. He will, at least, if he knows when he is well off. He is probably right now cringing and trembling in fear at their office door, and what is more, he will never dare offend again. Let the motion picture people the world over rest easy on that score. Their watchful guardians, the editors of the Moving Picture World, the special stewards of their welfare, as it were, have seen to it that Puck shall never again have the temerity to brave their just anger and resentment. Let us pity poor Puck, but let us at the same time sing praises and thanks to the stern and powerful champions who have selected themselves to safeguard the welfare of motion pictures.

It is in no captious spirit but with a feeling of regret that The Spectator calls the attention of Mr. Keith to the fact that the "Stop, Stop, Stop," song, recently barred from the Chicago music halls by the chief of police of that city, is being sung repeatedly in the Keith and Proctor vaudeville-picture houses in New York. Songs of this type are not infrequent in cheap vaudeville houses and are far more objectionable than any motion picture that is now current. If the music publishers were half as careful and conscientious about the character of songs they publish as the picture makers are regarding the films they issue, the situation would right itself. It is quite useless to expect the vaudeville artists themselves to reform. They are incapable of it. It remains, therefore, for the house managers to check the evil. What firm of managers will be the first to act? Do they want censorship such as they have in Chicago?

The Nest Egg, one of the latest Broadway theatrical successes, might furnish evidence that stage dramas and comedies can occasionally appear to copy the plots of motion-picture stories. The idea is an egg, on which is written a love message, lying in cold storage for a few years was used in two motion pictures within the past few months. The fact that the same idea had previously appeared in printed fiction or in humorous newspaper paragraphs in no wise removes the point of the coincidence. Very frequently when a motion-picture film is charged with being a steal from some play or sketch or novel, both authors derived their "inspiration" from a common source.

It is the opinion of The Spectator that Hammerstein's Manhattan Opera House

will yet become a motion-picture theatre. Grand opera, comic opera, vaudeville have been the successive steps thus far; why not pictures next? It would be a corking good house for pictures, too.

With considerable circumstantiality the New York World and other daily papers told last week of a certain Rudolph J. Maller, of 350 Broadway, New York, who located his long lost brother, Max, by seeing his face in a film picture of a Vienna street. This heinous offense of the motion pictures adds one more to the World's long list of picture crimes. The World may add still another to the list, if it will—the story told by a MINNION correspondent in this issue, of the redemption of a runaway girl who saw a particularly menacing motion picture film in a five-cent show house. It surely beats all how these moving pictures keep right on degrading and ruining our civilization.

THE SPECTATOR.

CLIMBING UP

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Twenty-five votes required to entitle a motion picture subject to be included in this list. See conditions named in coupon below.

Willful Peggy - - 34 votes

Willful Peggy still stands alone as the only film that has received twenty-five votes or more for THE MINNION'S Motion Picture Merit List. A number of other pictures are, however, close to the required number, the following having received ten or more votes: All on Account of the Milk, Auld Robin Gray, Armorer's Daughter, Adventures, Broken Doll, Big Scoop, Call to Arms, Cleopatra, Drink, District Attorney, Elektra, House with Closed Shutters, How the Squire Was Captured, Interrupted Honeymoon, Love Among the Roses, Maseppa, Mohawk's Way, Over the Garden Wall, Pippa Passes, Ramona, Stars and Stripes (Paul Jones), Simple Charity, To Save Her Soul, The Three of Them, Unchanging Sea, With Bridges Burned, What the Daisy Said.

E. V. L., Montgomery, Ala.—It makes no difference if you are partial to the productions of any one company if, as you say, you think them the "finest films released by a motion picture company." Vote as your judgment dictates.

Mrs. M., Chicago, Ill.—Your vote has been properly recorded to the Essanay film Adventures. It was a mistake of the printer in calling it "Adventures." J. C. B., New York.—It is true that a considerable number of films that the critical spectator may well call worthless are being voted for in this contest, but you will observe that they receive only scattering votes. By requiring twenty-five votes to entitle a film to the Merit List the danger of faulty individual judgment is guarded against.

The following new nominations have been made since last week—that is to say, films that are now voted for for the first time: American and the Queen (Thompson), Adoption (?), Alpine Guide (Edison), City of Her Dream (Thompson), Change of Heart (Bio.), Deception (Bio.), Deep Sea Fishing (Pathe), Dispatch Bearer (Vita.), For the Sunday Edition (Imp.), Fur Coat (Imp.), Fishing Smack (Gaumont), Gratitude (Selig), Her Terrible Ordeal (Bio.), In to the Jaws of Death (Edison), In Old California (Bio.), Key of Life (Edison), Kiss of Judas (Gaumont), Mystery of Lonely Gulch (Pathe), Ouchard the Merchant (Pathe), Pontiac's Conspiracy (Kalem), Phaedra (Pathe), Ransom's Polly (Edison), Red Man's View (Bio.), Rabelais (Gaumont), Reserved Shot (Gaumont), Romance of Western Hills (Bio.), Revolving Doors (Imp.), Smoker (Bio.), Silent Message (Essanay), Stirring Days in Old Virginia (Selig), So Runs the Way (Reliance), Under a Changing Sky (Reliance), Victims of Fate (Vita.), Vampire (Selig), Way of the World (Bio.).

FILM SAVED A GIRL

She Had Been Enticed from Home, but a Picture Story Opened Her Eyes

Nov. 17, 1910.

The Spectator:

Sir.—I have noticed in your department in the last few months references to the protests against certain films and against motion pictures in general of the so-called reformers, who have started to reform the world and have seemingly started with motion pictures. As far as I can recall, they altogether overlook the moral taught by a film and condemn it because the story told is not a pleasing one, and they argue that it should not be witnessed by our young people. I would like to ask why a film that tells of a young girl being led astray by a man and that shows the sorrow that she brings on herself and possibly on her parents should not be shown? Can such a film have the effect of leading the girl who sees it to commit such an indiscretion, or will it have the effect of showing her that such acts always end in sorrow?

I know of a case of a young girl who was enticed from her home and came to this city with a man. While here she visited one of our numerous picture houses and there saw such a picture as I have described above. Until she saw this picture she had all the confidence in the world in the man with whom she left home, but she was still an innocent girl, and after seeing this picture she began to wonder if the man was all she thought he was. The incident ended by her going back to her home.

After all the protests and all the crimes that have been attributed to motion pictures I thought the above incident was too good not to call your attention to it.

Hoping that this letter will not reach the waste-basket until you have at least read it, I remain,

Yours very truly,

H. W. BENSON.
11 RICHARDSON STREET,
BRIDGEPORT, CONN.

DRAMATIC MIRROR'S MOTION PICTURE MERIT LIST

Nov. 30—COUPON—1910

Name ten motion picture subjects that you think should go in THE MIRROR'S Motion Picture Merit List, and mail, with this coupon, to DRAMATIC MIRROR, Motion Picture Editor, 121 W. 42d Street, New York City. Your votes will be recorded and counted in making up the MOTION PICTURE MERIT LIST, which will be published from time to time in THE MIRROR. No votes counted unless accompanied by this coupon, but as many lists of ten picture subjects may be sent in at one time as there are coupons to accompany them, provided that no film name shall appear more than once in said lists voted at one time, and provided further that all votes cast by members or employees of film manufacturing or importing companies are subject to rejection.

In making out lists, give titles of the pictures and names of makers if possible and sign your vote with your correct name and address. Any pictures, old or new, licensed or independent, may be included.

CUT OUT THIS COUPON AND MAIL WITH LIST AS STATED ABOVE

Reviews of Licensed Films

Bill Hauser (Selig, Nov. 21).—This reviewer confesses to a distinct liking for the Bill Hauser in which Fred Walton appears. Some of his work may be charged with being overacted; it would not be farce if it was entirely natural and subdued. His playing is, however, distinguished by earnestness, vivid expression, intelligent resources and considerable grace. The tendency displayed in his earlier work of undue attention to the camera has almost entirely disappeared. In this short subject he accomplishes successful results with the simple incident of shaving with a dull razor. To have found enough fun for even a short subject by mere picture acting in this slight material is noteworthy.

No Place Like Home (Selig, Nov. 21).—This is another short subject with the same comedian in the principal character. He is on this occasion a man of family distracted by the din created by his numerous progeny. His wife advises him to seek quiet and rest in a summer hotel which is advertised as the ideal place for the purpose. But, alas! he finds there uproar and annoyance beyond anything he had ever imagined possible. Poker players in one room, a dance in another and musicians on the roof even drive him home, where the noise of the kids seem to him like sweet and lulling music.

New South Wales Gold Mine (Pathé, Nov. 21).—No industrial film that has been reviewed recently presents so much genuine interest as this one. The manner of treating the great mass of ore-bearing earth by means of huge streams of water directed against the earth banks to loosen it, followed by the amalgam process and the laboratory work until the pure gold is at length extracted, holds the close interest of the spectators. The film was applauded at the show where it was viewed by this reviewer.

The Old Longshoreman (Pathé, Nov. 21).—The old fellow was starving and became a thief, but when the little daughter of the foreman who had discharged him fell into the water the old man jumped in and saved her. Then he died, forgiven by everybody. The story has little merit, although there is a certain sort of pathetic note in it that is often struck by the Pathe French players. The old man was too violent in his feelings, however. Some of the energy he displayed in making gestures, and particularly his vigor in saving the child should have enabled him to make better headway with the sack of coal on the dock.

Generous by the Camera (Lubin, Nov. 21).—Murderers should be careful if they can't be good. When a man kills another it is not a wise plan to take a picture of himself in the act. Of course, he didn't know he was going to take his picture; the scenario writer took care of that. The frail old gentleman broke in upon the hero just as he was arranging to take a picture of the daughter, and after dispersing the young people without the camera, the old gentleman allowed himself to be murdered by the vengeful Mexican. The film was later developed by the Mexican's sister or friend, from whom the bereaved daughter learned the facts of the case. Meanwhile, of course, the photographic hero had been apprehended for the crime. His delivery came as an agreeable message. The complication is entirely impossible. It is customary to pull out the black slide of the plate-holder before taking a photograph; but this lens appears to have been powerful enough to make an impression on the plate right through the protecting slide. The camera was focused for a picture at a greater distance from it than the case it took. The acting is plain.

The Song of the Wildwood Flute (Biograph, Nov. 21).—A notable attempt has been made in this film to reproduce in idealized form some of the domestic customs of the Indians. The green corn dance, the wooing, the betrothal, and the visit of the medicine man are brought into a narrative which obviously has a "love interest." There is also a rival who planned to shoot the successful wooer. Fortunately, the husband fell into a pit in the woods and broke his arm. Upon seeing the grief of the young wife, the rival finally brought the injured man back to his tepee. The use of cigarette and rifles, making the Indians those of the present day, detracts somewhat from the aboriginal atmosphere; would it not have been better for that reason to have replaced the guns and cigarettes by pipes and bows and arrows, dressing the people to correspond with the earlier period? The Indian maid, charming little actress as she is, smiles more coyly than it is popularly supposed Indians can smile, but those having intimate knowledge of Indian character have always maintained that Indians among themselves unabashed by the presence of whites, particularly strangers, are laughing and light-hearted to a degree little realized by those who have noted their stolid reserve. For this reason, alone, the film is especially valuable, teaching us something of Indian character that is little known. Another point that should not go unmentioned is the remarkable exhibition of natural pantomime by the lover, a part played by a full-blooded Indian, in a manner that would put some of the French pantomimists to shame. And the pantomime was perfectly logical, too, for Indians have always used this form of expression.

Suspicion (Vitagraph, Nov. 21).—This film contains an unnecessary and quite improbable complication. A wife who endows a room in an orphan asylum in memory of

her little daughter and spends every afternoon sewing for the children, is hardly likely to carry on this charity without her husband's knowledge. Nor would she have any cause to try it, even if her husband did remonstrate with her for her grief. In any but competent hands the story would have been positively distasteful. The leading roles, however, were well filled, and the support was fair. An example of what not to do is afforded by the detective. Nobody with the intellectual acumen to be a detective ever looked or acted like him. Any two men who could break into an orphan asylum without knowing what sort of a building it was certainly were as stupid as they make them.

His Mother's Thanksgiving (Edison, Nov. 22).—In order to permit a pretty explication at the end of this film, the writer made his hero out to be a graceless cad. His particular sin was his failure to introduce his old mother to his Thanksgiving guests when she dropped in upon him unexpectedly at his city home. He packed her off upstairs and sent her dinner up, with the intention of keeping her out of sight. His fiancée, however, was a woman of sense and decency, and insisted on bringing the old lady down with her. The pretty part of the closing scene is that the mother adds to the city dinner the little touches that really characterize the country festival—grace and pumpkin pie! Although the story is rather superficial, it is acted prettily. The sadness is relieved by plenty of trivial humor, such as the old lady's search for her glasses before she finds them on top of her head. The ambition of her son must have been indefatigable, for he achieved fame and fortune in six years. Not a bad record, unless he did it by graft—which seems harmonious with his character. At any rate, there is much about the film to please.

A Popular Tune (Essanay, Nov. 22).—A really comic idea forms the track upon which this well-oiled comedy runs. Having heard a tune at a burlesque performance, the hero meets it wherever he turns. In the restaurant he extinguishes the orchestra with seltzer. At the barber's he runs away well lathered, because the bootblack is whistling it. He has a fracas with his neighbor and with a hand-organ man. At the office the stenographer and the boy add to his misery. A German band stops under his window to play the detested melody. Finally, he dreams it at night. The hero is adequate to his part, although he hardly dressed it. The really enthusiastic acting, however, was done by the neighbor who practiced the song as she kneaded dough, and by the office boy who performed on the Jew's harp. In the same class, the stenographer may be mentioned. Others were not particularly impressive; they tried too consciously to be funny.

Hank and Lank (Essanay, Nov. 22).—These heroic comedians are old acquaintances in whose behalf the scenario writer has again goaded his fancy in order to provide them with material. Hank earned his dinner by carrying advertisements in the street, so Lank enlisted as sandwich man for the Apex restaurant. Unfortunately, a Joker rubbed off the *e*, and Lank presently fell in with some Irish laborers who demolished the APA signboard and its carrier. The action is amusing in the rough and tumble fashion, which does harm to nobody, even while it is not exactly edifying. Hank and Lank are sufficiently spontaneous to carry their situations to a successful conclusion.

A Woman's Wit (Gaugmont, Nov. 22).—It may have been wit, but it looked very like old-fashioned cattiness. A landlady, fearing to lose her boarder through matrimony, plotted to make him ridiculous in the eyes of his lady-love. She lined his hat with glue so his wig came off with it, she hired a hobo to greet him as an old friend, she persuaded a woman to pretend a familiar acquaintance with him, and she bribed several children to call him papa. Naturally this was too much for the object of his pursuit, so the boarder returned to his lonely room. The acting is all quite adequate; it is rapid enough, and without arid gaps where the actors don't know how to fill in. Of course, it is not a realistic story, but why the hero should eat lunch in the garden instead of in the house is a mystery. No American hero does that.

Cast Into the Flames (Gaugmont, Nov. 22).—The old story of Shadrach, Meshach and Abednego has been elaborately presented in this film. As the narrative itself is very brief it has been embellished with all sorts of pageants and ceremonies, which are hard enough to understand, because they are so remotely connected with the story. The films, being tinted, convey pleasing pictures, but frequently rather jumbled effects on account of the vast amount of detail. There is very little to be said about the acting, as the individuals count for almost nothing. Costuming and setting, at least, are entirely satisfactory.

Behind the Mask (Urban, Nov. 23).—The romantic nature of this costume story of ancient days gives the actors a chance to flourish their bats and swords in true actor fashion, and they take advantage of it to the full. But it does not seem out of place. The nobleman's wife is insulted by a gay young blade, and her husband is about to challenge the fellow to a duel when he is ordered away to the wars. When he is gone the wife, in disguise, sends a challenge, meets her insulter and fights him. She is disguised, of course, as a man, with a mask over her face, but he must have been

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blind not to have seen he was fighting a woman. Indeed, his bad eyesight is further proven by his failure to win in the duel. He falls with a bullet in his breast, but recovers enough to beg pardon of all hands.

Romance of Erin (Kalem, Nov. 23).—The much heralded Kalem film that was pictured on two continents during and after ocean voyages of 6,000 miles proves to be a wonderfully effective piece of work. The scenes in Ireland are convincingly real, and the studio scenes of the interiors to correspond are genuine works of art. The story, while old, is put together with such skill that it seems new; it is certainly appealing and was warmly applauded when viewed by this reviewer. The parts are well taken, especially that of the Irish girl by Miss Gauntier. The Irish lad who came to America, became rich and prominent and finally went back to Ireland in time to throw out the inevitable landlord just as he was having the girl evicted, would have been better if he had not posed so much for the camera. When he forgot himself and was natural he was excellent.

Through the Clouds (Edison, Nov. 23).—Melodrama is brought up-to-date by introducing a thrilling incident connected with aeroplane flying in this film. The hero, unable to secure an early train, carries sensational documents by means of his aeroplane to a state convention where the nomination of his sweetheart's father for governor is thereby accomplished. The flight is cleverly shown, and the convention scene is well handled. However, the events leading up to this situation are unpalatable to the last degree. No Al. Wood's melodrama ever had less sound reason for its being. The political schemers who plot against the judge for governor are the worst lot of bunglers for political crooks that ever went unconvicted. The opposition candidate signs an agreement to give a big state contract to a contractor in return for his support, and the papers incriminating both the briber and the bribed are left where the aviator can easily find them aided by the housemaid. Having stolen the papers, the aviator drops the principal one, and the maid brings it to him just in time to help him down one of the crooks in a hand to hand encounter. The acting is good in all scenes, and the film would have been notable but for the weak story.

How Rastus Gets His Turkey (Pathé, Nov. 23).—Rastus is admirably played except for a continual tendency to pantomime his intentions to the camera. Why a clever actor should weaken his work by this senseless practice is beyond the comprehension of this reviewer. He is certainly funny in this film, but not when he is insulting the intelligence of the spectators by carefully telling them in gestures what he means to do next. Rastus steals

the turkey in question from the man who has bought it for his Thanksgiving dinner. A well-managed chase follows ending with a scene showing Rastus, his wife and child enjoying the stolen dainties. Not a moral idea, but colored character all right.

The Merry Wives of Windsor (Selig, Nov. 24).—Falstaff is finally crowned with fame. He and his amours have been put upon the canvas for *Act polio*. The stage settings are not notable, because they look too funny and overcrowded. The costumes are effective, following traditions closely. The version manufactured for the film follows the familiar story in the main points, but interpolates the scene where Falstaff is thrown into the water in the buck-basket. The scene at Home's oak is rather a difficult matter for a moving picture to handle; it might just as well have been omitted. The part of Falstaff was adequately taken, although it suffered like all the rest from the necessity of hastening the action to make it fit into the allotted time. The merry wives were merry enough and acted with spirit. Mistress Ford's headgear, however, is chronologically out of place; caps of that sort were not in style in 1000. The second visit of Sir John was not played for all it was worth. It seems as if a more successful version of the old comedy could have been contrived, and yet the efforts of the producing company to give an adequate film rendition of this classical work must be highly commended.

Romance of the Lazy K. (Lubin, Nov. 24).—Off with the old and on with the new, is the text of this narrative. A cowboy, after proposing to a Western girl, fell in love with her friend from the East. The aunt sent for the latter's fiancé to come quickly if he wanted to keep his sweetheart. The result of his advent was that he fell in love with the other girl. After a mock duel between the men there was an exchange of partners, and every one appeared satisfied. The various episodes follow each other clearly enough, but without any probability. For example, the Easterner gets acquainted with the Western girl with amazing celerity, and the wandering love is discussed with embarrassing frankness. The acting is nothing to boast of, on the whole. The duel is well done, but the sentimental or emotional parts have the appearance of being merely assumed but not felt. It is seen to be done for effect. The result is that the film is a very ordinary production.

His New Lid (Biograph, Nov. 24).—The scenario writer in this short comedy went to much trouble to get around to the point of his story, which was the loss of a man's hat in the sea, and the recovery of the hat by another man who read the owner's name written inside and jumped to the conclusion that it was a case of drowning. The wife appeared to accept this

film version without question and went immediately into mourning, being consoled by her numerous lady friends, all of whom were greatly frightened when the husband turned up alive. The weakness of the ground work of the plot rendered the actions of the ladies less humorous than it might have been, although the good acting of all the players with many little side touches of fun went far to make up for the lack of plausibility.

Not So Bad as It Seemed (Biograph, Nov. 24).—Much more logical than the foregoing, this comedy evinces considerable ingenuity of a mechanical kind. An old couple going away from home for a visit send notes to two friends to visit the house during their absence, a lady to look after the bird and a gentleman to make use of the library. The two callers meet and are attending to the bird, to whom the lady is talking sweet nothings, when her husband and his wife, attracted by suspicious jealousy, arrive and hear the talk through a portiere. A lively time is under way when the old couple suddenly return and clear up the situation. Excellent acting and bits of clever by-play helps along the fun.

Cowboys and Bachelor Girls (Mellie, Nov. 24).—The idea in this farce comedy is good and admits of numerous humorous situations. The acting is also natural and pleasing, but the scenic background is well, if the film had called the place a farm instead of a ranch and had given us farm hands instead of stage cowboys, it would undoubtedly have hit the humorous nail much harder and oftener. Plausibility was lacking. A bachelor club of girls go West to run a ranch, or they are alleged to do so, one of their number having fallen heir to the property. They are men-haters, and send all the cowboys who apply for jobs off about their business. But by various ruses, saving the girls from outlaws and an imitation bear, the boys win the girls away from the absurd prejudice against the weaker sex and we have five couples of happy mortals.

Four-Footed Feet (Vitaphone, Nov. 25).—An educated horse who does very well what he is rehearsed to do is the means of bringing about an old-fashioned chase with a new incentive in this interesting picture. The horse wrecks the buggy, knocks people over, interferes with loving couples and otherwise goes about annoying people until he has accumulated a fine trail of pursuers who follow him on the run and finally come up with him calmly resting in the stable. It is all very amusing. One point in the management of the scenes should be noted: the horse after running away and starting on his round of pleasure appears stripped of all harness and later is seen with a bridle on. The bridle should have been on all the time or not at all.

Statue Dog (Vitaphone, Nov. 25).—An educated dog, trained to take a pose and hold it appears in a series of views that are very novel. Some of his posing is done to represent statues and others are in costume in which he takes various amusing characters. The film was warmly applauded at the show where it was witnessed by this reviewer.

The House of the Virgin (Kalem, Nov. 25).—This is a tale of the Canadian woods, and it has the atmosphere delightfully presented with a story that has touching sentiment, although it is melodrama. The opening of the story is not as promising as is afterward developed. The scapegrace son of the wealthy father is sent away from home rather suddenly when it has been discovered that he has a wife and baby whom he has neglected. The father sends him to the woods to make a new man of himself, and he proceeds at once to attempt the ruin of the woodsman's daughter, who is so impressed by his elegance that she is about to elope with him when she is stopped by her discarded native lover, who has learned in the meantime that the rascal was already married. The youth had brought a bunch of roses taken from a shrine to give to the girl, and after the hurried departure of the unmasked libertine the young man replaced the roses at the shrine. Reconciliation of the two lovers naturally follows.

A Dog's Instinct (Pathé, Nov. 25).—Detectives and policemen are not usually so wise as to follow dogs that know by instinct where to find the crime and the criminal. They were this time, and under canine guidance arrived in time to save the heroine from the clutches of the villainous abductor. The story is absurd, but spectators will no doubt take pleasure in watching the four-footed hero. He performs his part with much pride and spirit, not to say intelligence. The remarkable scene where he overhears the conspiracy must have required considerable training, for he carries out quite a program without any visible prompting. He seemed to be on amicable terms with the whole cast.

Isis (Pathé, Nov. 25).—In ancient days it did not pay to trifle with the mandates of the gods. Isis commanded Prince Dilo to love Thyras, the beautiful musician, and he was compliant until Thyras jealously mentioned the fact that Thyras had other lovers in the air. Upon Dilo's objection Isis condemned him to fall in love with a wooden image in honor of herself. Isis seems to have been a very unpleasant divinity, for she did not scruple to punish innocent victims. If anyone deserved a penalty, it was not the unfortunate Dilo. The acting is good; it is more animated than classic films are apt to be. The scenery is carefully devised, although arches appear at one place, not a feature of Egyptian architecture. The colors are excellently used.

A Daughter of the Mines (Edison, Nov. 25).—The mine owner's son eloped with the workman's daughter, came home,

and was pardoned. That's the story, which is embroidered with various discursive scenes about the mine in order to give a little local color. On the elopement, the heroine takes along a carrier pigeon to contribute another unusual incident to the development. The two leading roles were assumed by actors who had little appearance of the eloping age. They were too old for such a performance. Of course, the scenic effects are excellent; one expects that of the Edison company. The acting is quite adequate, although it never leaps over the bars; there is a sort of cut and dried effect about it which is infinitely preferable to wild and woolly melodrama.

Love, Luck and Gasoline (Vitaphone, Nov. 26).—The resourceful perseverance of the lover in this comedy melodrama finally won the forgiveness of the girl's father, while the plight of the unsuccessful lover appealed to the old gentleman's sense of the ridiculous, and he laughed in the fellow's face. The touch of nature that this little scene displayed is but an example of other human incidents in the action that help to make us forget the improbable nature of much that is alleged to have happened to the eloping couple. They ran off to be married, using a cruising yacht, but they ran out of gasoline and in the distance they could see the girl's father and the other suitor approaching in another boat. In this dilemma the lover sent a wireless message to shore offering to subscribe \$1,000 to a certain clergyman's new church if he would come out in a motor boat and tie the knot. The way the good man hustled to grab the chance was one of the best incidents in the story. He got there all right, the young couple leaped into the water and gained his boat, and away they sped while the ceremony took place in sight of the pursuers. The marine chase and rescue were excitingly shown, the acting was excellent, and the film wins applause.

A Western Woman's Way (Essanay, Nov. 26).—The title appears to have little significance, the way of the woman in this story having nothing to do with the West, nor, for that matter, with the story. She

merely did what she thought her husband had told her to do—helped the murderer to escape, believing, as the forged note alleged, that he had killed a man who had tried to jump her husband's mining claim. In truth, the fellow had killed the husband for the gold he had been picking out of the hill much like one picks cherries from a tree. Being furnished with a horse by the wife, he came near escaping, but the sheriff and his men coming on horseback over many picturesque Western mountain roads, finally arrived and later shot him. An odd turn was here given to the narrative by having the widow, now crazed by the event, wander out in pursuit with a revolver. She aimed at the fugitive and pulled the trigger, but the gun did not fire. Unconscious of this, she assumed when she saw the dead body that she had killed him. The ride of the sheriff was so much longer than that of the messenger who went to fetch him that it appeared inconsistent.

Eleventh Hour Redemption (Pathé, Nov. 26).—It would take a good deal to redeem the man, as told in this story, who made violent love to his friend's wife in the husband's sick room at the moment when he had been warned that any shock would kill the husband. It did kill the husband, too. Fifteen years later we are supposed to be at the period of the Civil War. The second of the past is now a gallant soldier and is mortally wounded. His nurse turns out to be the widow. On his deathbed he pleads for forgiveness, and the nurse grants it. There are a number of strong scenes in the film, and it proves effective. There are details, however, that are inconsistent. There were no cowboys in the West fifteen years before the war and no red cross nurses at the time of the war. The American Red Cross Society was not organized until 1881.

Samson's Betrayal (Gaumont, Nov. 26).—This is another notable Gaumont biblical film done partly in colors and produced with elaborate scenic splendor and distinguished acting. The story of Samson is told substantially as we have it in the Bible.

Indian to illustrate his lecture. Unaccountably, he took his daughter and her friend to visit his son and his chum. The daughter and the chum fell in love, but being unable to secure parental consent he disguised himself as an Indian. Meanwhile an Indian had been acquired who amused himself by drinking all the colored liquid in the house. The daughter nearly married the genuine Indian, under the impression that it was her disguised lover, but everything was finally cleared up satisfactorily. The professor was too young in appearance. In more important roles, however, actors were more satisfactory. The Indian hunt was really funny, and the conclusion had its own snap.

Let Us Give Thanks (Champion, Nov. 26).—In an attempt to utilize the Thanksgiving season this film begins and ends with a Thanksgiving dinner. From the first the drunken son is dismissed by an angry father; to the second he is welcomed back, reformed. His reformation took place in the hospitable and efficacious West. Gambling away his cash, he retrieved his fortune by striking gold. Just as his pocket-book was stolen from him, along came his Eastern sweetheart in search of him. His money was miraculously restored by a quarrel of the two thieves, during which the disputed money fell over the cliff to the feet of the happy hero. No attention has been paid to details of the plot; the main idea was to tell a broad narrative of regeneration and happy reunion. That much was accomplished.

Gonard's Ave Maria (Ambrosio, Nov. 26).—A morbid, sentimental narrative has been developed in this film for the amusement of patrons. A consumptive lady, a temperamental musician, and religious music form the ingredients of the narrative. She heard him at church and later met him on an Italian terrace. They went together, she pulling the cane while he played the violin. This exertion, he thought, hastened her death. He was present on that sad occasion, and then put out to sea with his violin. After playing the Ave Maria he plunged into the waves. The acting is all overwrought, full of coughs and forebodings. It tells the story, and will please those who enjoy melancholy and pathos.

Story of a Pair of Boots (Ambrosio, Nov. 26).—The pair of boots brought on a pursuit. Need more be said in description? The purchaser had no sooner put the boots on than he saw a man riding away on his bicycle. Out he ran, with the shopkeeper after him. Everybody managed to get in their way, until the chase finally ended in a ditch. It is all very funny.

One Touch of Nature (Solar, Nov. 26).—A rather pretty story is unfolded by this film, pretty on account of the juvenile actor who plays the leading role with such spirit and abandon. When a young mother loses her son she is not ordinarily as lucky as to find him living with the man she wishes she married. So it happened this

Reviews of Independent Films

Thou Shalt Not Kill (Powers, Nov. 26).—If killers in the wild and untamed motion-picture regions in New Jersey, inhabited by the Powers desperados, and their kind, would listen to the mandates of the person offering there would be less bloodshed in the films. At least the thing saved one life, although it appeared powerless to save another. The parson admonished the old man not to kill, and they took an oath they would obey. A son of one of the old men heard it all, went out and got drunk, ran amuck, and was shot in self-defense. The shooter, seeking to escape, appealed to the old father to hide him from the sheriff, and the old man complied. When the sheriff was gone the old man learned that it was his own son who had been killed, and that the man who hid him was even then in the house in hiding. The impulse to slay the fugitive was put away by the father after a struggle. The same strong situation appeared some time ago in a Biograph picture, but it was so much better done that the repetition could scarcely be recognized.

Absent Minded Arthur (Powers, Nov. 26).—The absent minded man has been done before in films, but never with less success. The acting in this case is of the wooden variety and the incidents are inane. Arthur falls asleep when he calls on his girl, forgets to mail her letter and walks away with another woman. On their wedding day he forgets to put on his trousers and appears at her home in his underdrawers. Papa kicks him out, and that is about all for Arthur. The scenario might have been written by a ten-year old child and acted by people with ten-year old brains, crazy to pose all the time for the camera.

True Western Honor (Bison, Nov. 26).—According to this film, true Western honor is to help a murderer to escape provided you are asked to do so by the girl whom you love and who has thrown you over for the rascal. All this, too, while you are a sheriff's deputy, presumably sworn to abide by law, and while you know the fellow deserves all that arrest can bring him. For helping the escape, if you are a young man and live in the motion-picture West, you will get the girl after all as a reward for your unlawful conduct. The above situation comes after a series of more or less interesting events in which the villain proves himself an all-around kisser, the cowboys ride fast waving their arms and hats, and everybody always comes down from to get into good position for the camera. Having broken themselves of talking face to face with the camera cannot these actors learn to get into the camera field in a manner that does not expose their purpose so obviously?

Thanksgiving Surprise (Thanhouser, Nov. 26).—After witnessing the camera posing of the Bison and Powers films it is some pleasure to observe the unconscious actions of the Thanhouser players. The story that is told, however, is little improvement over the others in plot, although it purports to point an excellent moral. A wealthy young cad, who abuses his servant and spends money with his gay friends, is extremely despicable looking fellows, is taught a lesson by his uncle, who has a notice sent to the youth telling him that his allowance is cut off because the uncle died leaving all his money to charity. The youth accepts the story without question and goes out on the street to starve, being

aided at last by the sower girl and the newsboy whom he had abused in the days of his affluence. When he gets a job and is about ready to marry the sower girl the uncle comes to life with a turkey dinner. The part of the sower girl was particularly well portrayed.

A Deal in Indians (Nestor, Nov. 26).—The complication in this film is rather difficult to follow; in fact, it doesn't begin until rather late in the day. A long introduction of the characters was considered necessary. A lecturer went West to get an



"Circle C Ranch's Wedding Present"



(Western Comedy)

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time. Of course she chose right on the second trial, for the scenario writer had disposed of her husband for her. When she found her little son he was the wealthy owner of a gold mine, thanks to his benefactor. He had the sense to stick to his friend, and this effected a reconciliation which gave him a new father. This occurred on Christmas, as the tree in the miner's cabin proclaimed. The narrative

has its significance through this approaching month, and the boy actor is enjoyable at any time. Spectators will be glad to see it.

Cheyenne's Love for a Sioux (Bison, Nov. 25).—For a production that is bound by such narrow limits, this film is quite an achievement. The Sioux maiden spurns her Sioux lover and accepts the advances of a Cheyenne. He is captured and she releases

On the Mexican Border

Released Monday, December 5

A tersely dramatic tale of the picturesque Southwest in which the players play with spirit a quick moving story of love, hatred, revenge and rescue. One of those fine Lubin Westerns that are not made amid "Jersey scenery." Length, about 1000 feet.

Released Thursday, December 8

Reggie's Engagement



Reggie's engagement was not to be announced until Celestina's father had given his consent, and Reggie made a trip to the suburbs that father might look him over. On the way he was mistaken for an escaped murderer, but he got out of this entanglement and stopped for a drink to restore his shattered nerve. There he switched suitcases with Mike Hegan, and when later he went to the engagement ring all he found was Mike's growler. Father was a temperance leader, and there was trouble for

Reggie right there, but Mike was in trouble, too, and in getting out of his own scrape Mike was freed by Reggie and everybody was pleased—even father. Length, about 900 feet. About 950 feet of it laughs.

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Code word, Dough.

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The City of Boys, illustrated by motion pictures soon to be issued by the Selig Com-

pany in a big feature film, is an annual Summer camp, located on a hundred-acre tract in Michigan. It was established by Judge Willis Brown, famous as a juvenile court judge. The "city" is a federation of groups of boys from various cities of the country who camp for the Summer in one place. Each camp becomes a city ward, with its councilmen, who thus become a part of the city administration. It is preventive work and educational to the highest degree.

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Judge Brown, who assisted in preparing the pictures, appears in many of the scenes. The film pictures in and around the camp should have a strong appeal for boys and girls everywhere and will be welcomed by all philanthropic people whose attention has been drawn to the problem of our city boys. The Selig Company is entitled to great credit for its interest in the movement and for the aid which this picture will undoubtedly afford. The result will unquestionably be that the City of Boys next year will be greatly augmented through the direct influence of this film.



him. The fleeing lovers are pursued by the Sioux, who are intercepted and slain by the Cheyennes. The chief of the Cheyennes finally offers very unexpectedly to smoke the pipe of peace with his captive. There is no attempt to stick to facts as they are; the story is told, and the spectator is left to like it or leave it as he chooses. For example, the escape from the Sioux tepee and the long struggle with the guard are preposterous. The Indian maiden acts her role with a dignity as chilly as if she were a native of Boston.

Wild Flower and Rose (Thanhouser, Nov. 25).—The inventor's son loved the country girl. She deceived him. He went West and made a fortune. Returning, he flew in his father's biplane, and married the city girl. It is a discursive narrative, not bound by laws of cause and effect, although it does not contradict them. It is amusing to see the rapidity with which a motion picture hero goes West. He throws a toothbrush and his pajamas into a suitcase, takes his hat over his arm, and breaks the news to his father before stepping from the living room out into the street. The special point of this film is the aviation exhibition, which is well handled. The hero is a very jocular gentleman, who smiles broadly with and without provocation. Other parts are adequately filled.

So Runs the Way (Reliance, Nov. 26).—This film is rather more melodramatic than some of the earlier Reliance releases, but it is mounted and acted with the same attention to details that has marked the work of the company. The insatiably selfish wife, who sacrifices her husband in order to marry a wealthy man, is an unrelieved, one-sided character and incredibly villainous. The actors and the acting, however, are highly intelligent and most pleasing in appearance. Could any further commendation be suggested? It is agreeable to watch good-looking people, and when they have the added graces of spirit and sense nothing more can be asked. The scenery has a solid, substantial appearance, and all of the trivial details of action fit in with a precision that is admirable. Although the narrative has less point than some of the Reliance films, it has sufficient poignancy to make up the defect. The final disposition of fates is logical and skillfully contrived.

Kean (Great Northern, Nov. 26).—The life of the great tragedian has been drawn upon for a highly flavored romantic film. The obvious mistake in the film is that Kean and the Crown Prince are introduced in such a crowd that it is quite impossible to tell who's who. The Count K., about whose wife the intrigue centers, is hardly distinguishable until the end of the film. Unless one is familiar with Kean's romance he finds considerable difficulty in following the plot in and out through its windings. One sees little use for the rendezvous at the inn, for it has no bearing on the later development of the plot. The complications are hardly possible. The prince would be in no mood to shield his rival from an outraged husband, and it may be doubted if Anna Dambly, the actress, would likewise connive to save her rival, the Countess K. There is a superfluous amount of hiding in closets; but the whole thing is elaborately and picturesquely costumed, staged and acted.

The Chosen Marksman (Itala, Nov. 26).—The sharpshooter was a marvel. Every time he pulled a trigger some unusual thing happened. The sentry box fell over on the sentry, or the shelf of pistols fell upon the salesmen. In his lodging house he committed all sorts of comic havoc, and when the outraged neighbors gathered in his room he finally deluged them by shooting away the ceiling and precipitating a bathtub and a bather into their midst. A film of this kind calls for activity, but not for acting. The activity is all that the most fastidious could desire.

A Windy Day (Itala, Nov. 26).—The pursuit of hats that a jocular wind has carried away is the subject of this film. One, two, four and eight hats are lost and caught after various episodes of a laughable sort. Among other things, they are balanced on a jet of water from a hose. The owners finally fool the hats by lying in wait around the corner and seizing them as the breeze whisks them into view. It is a comical film with some trick printing, and with enough spirit in the acting to amuse spectators.

EDISON RED CROSS PICTURE.

Another Film Produced in Co-operation with National Health Societies.

The Edison film producing department has again scored a notable triumph in connecting motion pictures with a great national movement. The impure milk film, *The Man Who Learned*, has been of great value in demonstrating the possibilities of sanitary methods in dairy operation and has been praised and indorsed by health authorities throughout the country. Now comes *The Red Cross Seal*, a picture showing, in connection with an interesting story, the ravages of consumption, especially in the crowded tenements of the great cities, and the best means of combatting the disease. The film, which is soon to be released, has the indorsement of the American Red Cross Society and the National Association for the Prevention and Cure of Tuberculosis. Such films as this one do more to lift motion pictures in public esteem than anything else that can be devised.

EXCHANGES CANCELLED AND PURCHASED

The Motion Picture Patents Company has sent out bulletins announcing the purchase by the General Film Company of the S. Nye Hass Film Exchange, of New Orleans, La., and the cancellation of the licenses of the H. and H. Film Service, of Chicago; the Western Film Exchange, of Joplin, Mo., and the Western Film Exchange, of Milwaukee, Wis. The announcement is also made that the General Film Company, of Little Rock, Ark., has been fined \$500 for releasing a film before the proper date.

ONE-ACT PLAYS PROVING POPULAR.

The policy of producing one-act plays with small stock companies in the Keith and Proctor picture-theatre houses in New York is proving popular and is being gradually extended to other houses of the circuit. At the Harlem Opera House, where the policy was inaugurated, the play this week is *Cleopatra's Needle*. Robert Larkins also produces at this house a novelty spectacle, *Dante's Vision*.

(Continued on page 15.)

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ing will save youth from the snares and pitfalls laid in the
way as this. It was the love little Edith bore her parents
that saved her when sorely tempted to go away to what at
first seemed a life of happiness. She, living a life of abject
loneliness, caring for her poor old mother and blind fa-
ther, listens to the persuasions of a traveling theatrical man-
ager, and is finally induced to accompany him as a member
of his repertoire company. At the railroad station she sees
a party of poor old folks on their way to the almshouse, and
the sight seems ominous of the probable fate of her own
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he is escorted home by a cabby and deposited in a Morris
chair, where wife and mamma find him upon their return
in the morning. Instead of jumping on him they fix up a
plot that makes him sincere in his resolution. "Never
again." The plan they employ makes him an apparent vic-
tim of a bunch of indiscretions while under the influence of
drink. The moral to wives is, don't lecture, but frighten.
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